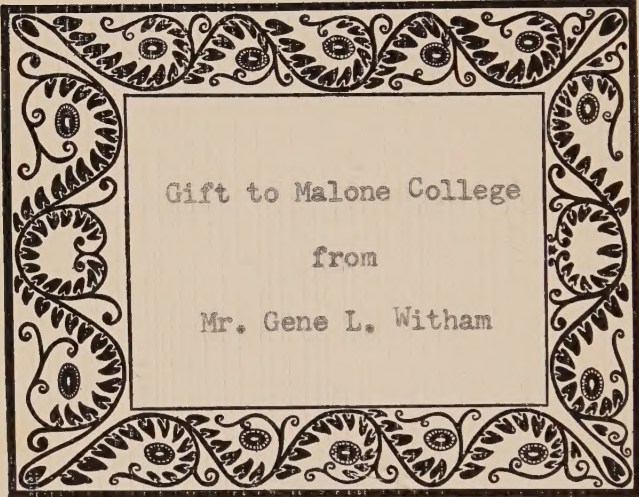


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Gift to Malone College

from

Mr. Gene L. Witham

Gene Wilham



PERSUASIVE SPEAKING

PERSUASIVE SPEAKING

BY

JOHN A. McGEE

INSTRUCTOR IN PUBLIC SPEAKING
PURDUE UNIVERSITY

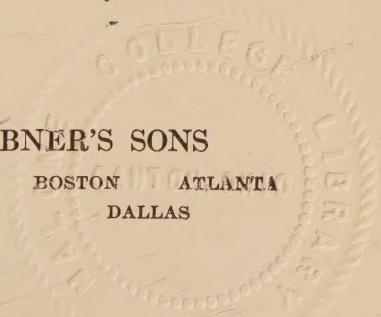
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Gene L. Witham

Gift

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PREFACE

THE FIELD OF SCIENCE (TO INVESTIGATE)

Chemistry	Physics	Botany	Zoology	Geology
Astronomy	Speech	Psychology		Physiology

THE FIELD OF ART (TO CREATE)

Architecture	Music	Drama	Poetry	Dancing
Painting	Speech			Sculpture

The two charts reproduced above indicate the relation of the activity called "speech" to the other principal activities of the human race. Most of the productive labor in the world originates in the tendencies of man to investigate and to create. Those activities which germinate in the investigatory urge we call sciences; those that arise from the creative urge we call arts.

Speech may be considered either an art or a science. The elements of effectiveness in it may be sought out by an inductive process, in which case we may be said to study speech

as a science; or, the cultivation of correct habits of speaking may be attempted, in which case we may be said to study speech as an art. The purpose of the art is fundamentally communication; its results are the interchange of ideas between individuals, and the transference of feelings from one person to another.

With the practice of speaking as an art this book is primarily concerned. We do not attempt, however, an exhaustive study of the principles of the speech art. The entire subject is so broad that for the beginning student the most significant thing is to select a logical starting-point and to progress naturally into the field, step by step. The art of speech incorporates many lesser divisions: reading, impersonation, acting, conversation, public speaking, oratory, and the like. Many of the principles of effective speech apply to all of these lesser divisions; but, also, each division has its own objective and its own laws. For the purposes of study, therefore, it is desirable to single out a particular kind of speaking and to centre attention upon it. Otherwise a scattering of effort, with its consequent loss of efficiency, is likely to result.

The unity of this book is derived from its emphasis upon *persuasive* speaking. We define *persuasive* speaking as that address which

seeks to induce belief or action. We are not here concerned with speech that aims at entertainment only. We shall not be drawn aside into a discussion of the methods of reading from a printed page, of impersonating a character, of interpreting a mood, except in so far as these activities enter into *persuasive* speaking, the end and aim of which is to secure from an individual or a group of individuals a definite mental or physical response which we designate in the one case *belief*, in the other *action*.

Much of the discussion of theory found in advanced text-books has been omitted or reduced to the smallest scope consistent with sound pedagogy. The aim of the author has been to produce a practical book for beginning courses: a book exemplifying the theories of persuasion it advances, and one filled with illustrative material and practical exercises.

The customary procedure of writers of public speaking text-books is to group the problems of composition in one section and the problems of delivery in another. This sort of order the author has particularly avoided. Such a grouping is confusing to the beginning student, inasmuch as he is called upon from the start to consider both the problems of preparation and of presentation. He must develop skill in each of these phases of the sub-

ject more or less simultaneously. The lessons in this text are so ordered that the two problems of preparation and delivery receive alternate attention, and the student is led by the most natural route into composing and presenting his speeches to an audience.

The arrangement of material, however, is not inflexible. There will be those who disagree with the author's order of approach. Those who believe that some arrangement other than the one prescribed is more productive of satisfactory results may transpose the lessons to suit their own tastes, without destroying the practical value of the individual lessons. But, for the most part, the order here presented seems to offer a logical introduction to the theory of *persuasive* speaking.

No exposition of the modes of persuasion could claim complete originality. The writers, both ancient and modern, who have made vital contributions to our theory of public address, cannot fail to influence any one dealing with the subject. Nor would one wish to ignore the significant teachings of these men. Aristotle, Plato, Quintillian, and Cicero, to mention but a few of the ancient writers on rhetoric, forecast many of our modern theories of the art of speaking. Woolbert, O'Neill, Winans, Phillips, and a number of others have treated the elements of speech in such a man-

ner that their contributions must inevitably be reflected in some measure by any work upon any phase of the art of speech. The present text is, in no sense, a simple compilation from the writings of these men. A mere examination of the table of contents will disclose the fact that the author has departed considerably from any previous system of exposition of the art of *persuasive* speaking. Notwithstanding this considerable variation from the norm in certain matters of theory and practice, the author wishes to acknowledge his indebtedness to the above-mentioned writers. They, together with the members of the Division of Public Speaking at Purdue University, Professor A. H. Monroe, Mr. P. E. Lull, and Mr. Elwood Murray, have furnished much of the background for the present work.

One particular departure from the customary procedure in expounding the laws of persuasive speaking should be mentioned. The method of organizing a persuasive speech developed in this book is, so far as the author has been able to determine, unique. The conventional terms "Introduction," "Body," "Conclusion" are not employed. Instead, a terminology has been adopted which indicates to a student the nature of his problem in each part of a speech, and which gives him a much

clearer understanding than he otherwise would gain of what steps should be taken, and in what order, to secure a particular response from a particular audience. In other words, the terminology here employed is *functional* rather than *quantitative*. This system, known as *The Motivating Process*, has been taught for a number of years in Purdue University, and the increased effectiveness noted in student speeches due to its use would seem to justify its adoption wherever *persuasive* speaking is taught. The process is based upon sound psychological principles, and will be of great value to all those whose aim is to teach students to move directly toward a given objective.

Acknowledgment is due numerous persons for helpful suggestions and kindly assistance in the preparation of this work. Among those to whom the author is particularly indebted are Doctor H. L. Creek, head of the Department of English, Purdue University, and Professor E. H. Paget, School of Speech, Syracuse University. In particular does the author wish to acknowledge his indebtedness to Professor J. P. Ryan of Grinnell College, and Mr. H. C. Harshbarger of Cornell University for true inspiration and sound advice that have made this work possible.

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PERSUASIVE SPEAKING

PERSUASIVE SPEAKING

LESSON I

THE SPEAKER AND HIS PROBLEM

"There is no accomplishment which every man can have which will so quickly make for him a career and secure recognition as the ability to speak acceptably."
—*Depew.*

The real battles of the world are fought with words. Men gain mastery over one another by speech no less than by deeds. The executive swaying his board of directors, the employee convincing his superior, the salesman disposing of his wares, all exemplify the power of persuasive speaking. Modern society demands few silver-tongued orators. It is looking for men to dispose of its business problems, to guide its governmental affairs, to mould individual opinion and direct group action through the instrument of clear, persuasive speaking.

WHY STUDY SPEAKING?

There are just two reasons for the study of any sort of speaking. The two are: personal efficiency and social efficiency. By personal

efficiency is meant, first, physical well-being, health: that is the most important thing in the world. Gaining control over the body and the intellect puts one on the road to health. The discipline of appearing before an audience and thinking in public results in improved physical and mental activity. Secondly, by personal efficiency is meant professional excellency: the perfecting of the individual's native gifts so that he may succeed better in his profession or vocation. By social efficiency is meant the development of those qualities by which men live together, carry on business, and promote the common welfare. The individual is better able to serve himself and his community if he has learned the principles of effective speaking.¹

THE USES OF SPEECH

Man is a social animal. He cannot escape from the need of communicating with his neighbors. Try maintaining complete silence; detach yourself from the group for even a short period of time; the strain is enormous. In the family circle, in the classroom, in the fraternity, on committees, in social affairs, in the shop and office: wherever you go you are called upon to express opinions. You must

¹Adapted from a pamphlet by J. P. Ryan.

express them persuasively unless you wish to remain unnoticed in the world.

One should beware of considering that the uses of persuasive speaking are confined to situations involving a platform and a large audience. For the most part, you will be confronted with the problem of influencing a small group or a single individual, persons with whom you are in daily contact, and from whom you are separated by no artificial lines of "speaker" and "audience." That we practise persuasion in a classroom as "platform" speaking is due primarily to necessity. But one should avoid thinking that the principal occasions that require effective speaking are "platform" situations. It is quite as necessary to follow sound practices in conversation as it is in a formal oration. Business and professional men will bear out the contention that across the office counter, quite as much as from the public rostrum, men speak to one another with a view to influencing their conduct in commercial, industrial, civic, or personal matters.

Any intelligent and normal individual may gain a reasonable command of convincing speech. Orators may be born, but successful moulders of public opinion are most frequently men of plain speech who have learned the elements of persuasion in the "give and

take" of conversation. But despite the ease of speaking with a reasonable degree of effectiveness, the fact remains that poor speaking is more common than is good speaking. We are more frequently bored than delighted when men speak to us. Why? Because speech is such a common thing that many of us fail to give it adequate attention. Few arts are acquired without conscious study. Proficiency in speech requires careful application to certain fundamental principles.

NATURE OF THE SPEAKER'S PROBLEM

What is the essential nature of the speaker's problem? Standing before your associates in business, society, or school, it is your wish to speak not for the purpose of hearing your voice echo and re-echo, but for the arousal of action! Always the speaker purposes to arouse his audience: to secure a reaction. How to gain acceptance of new plans—consideration of ideas at variance with the preconceived notions of the listener: this is the problem of every man that speaks. It is true that many speakers seem not to wish any definite response from the group addressed. It is even more true that many speakers fail to secure the response they desire. But be-

hind nearly every utterance, unless it be made purely for the sake of amusement, is the intent of the speaker to have his listeners follow a certain course of action. Even the lecturer, expounding "The Situation in Europe," usually has in mind the object of furnishing his listeners with a background upon which to speak and to act intelligently regarding European affairs. And the after-dinner speaker, satirizing modern business, supposes that his efforts may result in a certain portion of his audience adopting a saner attitude toward a few commercial practices.

This problem of securing the desired reaction from a group has two phases: the objective and the subjective. *The audience is the objective side of your problem: to analyze it, to know how it should be approached.* As we shall see in a later lesson, audiences differ almost as much as do individuals. The speaker who would succeed must not overlook this fact. He must view his topic through the eyes of the exact audience that he proposes to address. The first half of the speaker's problem consists of this matter of practical psychology.

The other half of the speaker's problem is subjective in nature. What powers within yourself, properly developed and utilized, will achieve the desired result of arousing a particular response in your hearers? To think

correctly, to marshal your ideas in effective order and dress, and to deliver them in a persuasive manner, by means of the voice and the action of the rest of the body: these tasks constitute the second half of the speaker's problem.

It should be remembered that no two speaking situations are alike. Every time you approach a man with the intention of persuading him to a course of action, your problem is unique. However, there are common elements in nearly all situations, and it is the general laws of persuasive speech that we wish to notice particularly.

ADVICE FROM SUCCESSFUL SPEAKERS

What procedure must one follow in acquiring proficiency in persuasive speech? While it is the purpose of this entire book to furnish a partial answer to this question, it might be interesting, early in our survey, to see what some of the outstanding speakers in America to-day have to suggest to men who would become effective public speakers.

A recent inquiry concerning the methods employed by several hundred politicians, lawyers, business and professional men of outstanding persuasive ability elicited these bits of advice, among others:

"Study constantly and practise much."

"Have a message more in your heart than in your head."

"Never speak upon a subject in which you are not interested or upon which you are not fully informed."

"Have something vital to say in a vital way. Be earnest, but preserve a touch of humor."

"Get honestly interested in some subject . . . only take the side you believe in, but always keep an open mind so that you can change your views if you think they are wrong. Never hesitate to admit that you are in error."

"Acquire a good education and a thorough knowledge of English."

"Study the methods of other speakers. Practise continuously by yourself. Read good speeches and analyze them."

"Work, work, work."

The above quotations are echoed by dozens of others. They serve to emphasize the most fundamental aspect of speech-training. Learning to speak persuasively is an individual problem. Begin with what you already know and build for yourself upon that foundation.

Persuasive speaking calls for the best that

is in you. No study in the world offers such a comprehensive challenge to your talents and abilities. The art of moving men by the spoken word is a fascinating one—one that will repay the most devoted study. It demands accuracy of thought; care in preparation. It demands that you marshal all of your training, all of your reading, all of your intelligence, and apply these to the job of securing a response from an audience. The speaker's problem is a challenge to the best that is in a man!

As your first answer to this challenge, perform the following exercises:

- I. Describe and demonstrate to the class some simple bodily action.

The following is a list of suggested actions:

- A. Putting the shot.
- B. Throwing the discus.
- C. Paddling a canoe.
- D. Playing tennis.
- E. Making a golf stroke.
- F. Batting a ball.
- G. Pitching a ball.
- H. Swimming.
- I. Washing a window.
- J. Throwing a basket-ball.

II. By means of voice or action or a combination of the two, secure one of the following responses from the audience:

- A. Compel them to look out of the window.
- B. Compel them to smile or laugh.
- C. Cause them to concentrate their attention upon some object in your hand.
- D. Shock them into surprised attention.
- E. Compel them to lean forward in their seats.

III. State clearly one idea contained in this lesson.

A. Develop that idea with an illustration of your own.

1. For example: health is the most important thing in the world. Theodore Roosevelt, as a boy, was given up by his parents as a weak and puny individual who very likely would amount to little. He could not pursue his studies; he could not do the things that a normal individual could do. Overcoming this handicap, Roosevelt became our "first citizen." In later life, he always testified to the importance of health.

IV. State the central idea of a book you have read.

A. Develop this idea with an illustration of your own.

1. For example: In "Oliver Twist," Dickens pictures the unfortunate conditions among children in England. The conditions which he pictures are not without parallel in our own day. For example, a recent survey in a large American city disclosed the fact that many hundreds of young children are in the employ of criminally inclined persons with jail records, and that, presumably, many of these children are being systematically trained in criminal activities. One little boy, twelve years of age, is reported to have stolen over 200 pocket-books in stores during the Christmas rush, after having been trained in the art by modern "Fagins."

V. Read the speech that is printed following this lesson.

- A. What response did the speech seek?
B. What definite steps were gone through to secure it?

THE RUBBER QUESTION

ATTENTION

GENTLEMEN:

Do you realize that American buyers, who use seventy per cent of the rubber produced in the world, are being compelled to pay nine hundred per cent profit on every pound of rubber which they buy from the British rubber trust?

PROBLEM

This is a problem which vitally concerns our national welfare, since it affects materially all of the phases of our automotive industry. The whole situation arises from the fact that the British rubber growers, who produce between seventy and eighty per cent of the world's rubber supply, have formed one of the most complete combinations in restraint of trade that the world has ever seen.

Back around the year 1900, our British cousins began to observe America's crude experiments with "horseless carriages," and the advent of the rubber tire gave some far-seeing individuals an idea that is reaping its tribute in American dollars to-day. Scientific cultivation of the rubber tree on a vast scale—thousands of acres at a time—was begun in the British colonies of Ceylon, the Federated Malay States, the Straits Settlements, and in some of the Dutch East Indies. This proved so successful that the British planters were able to drive their only serious competitors, the wild rubber-producers of Brazil and Africa, practically out of the field. Meanwhile, the consumption of rubber by three great industries, rubber manufacturing, automotive, and oil, kept on increasing. The price of rubber has risen enormously. The past three months have seen it increase nearly sixty per cent. The British rubber-producing colonies have curtailed their production to fifty per cent of normal—all over this amount being subject to a tax.

SOLUTION

Their complete monopoly of the supply of crude rubber has rendered our attempts at a solution to this problem of no avail. Our only hope lies in the fact that the Philippines and other suitable areas may be adapted to produce rubber as cheaply as the present producing regions. Harvey S. Firestone has completed arrangements with the Siberian government, through which he intends to plant a million acres in rubber trees. As it takes from four to six years to get the initial crop of rubber from these trees, we must take immediate steps to see that these projects are put through.

VISUALIZATION and ACTION

While we must pay the price of short-sightedness now, we may rest assured that these projects, if carried through, will make us forever independent of such mercenary and unfair monopolies, and our rubber-using industries may resume their expansion without fear for the future.

LESSON II

CONTACT WITH AN AUDIENCE.

"Nothing is so contagious as enthusiasm. Enthusiasm is the genius of sincerity, and truth accomplishes no victories without it."—*Bulwer*.

Light enters the eye of a camera and comes in contact with the sensitive film. A vivid impression is stamped upon the negative as a result. *The audience is a photographic plate with which the speaker must establish contact if he is to make an impression.* The lively speaker is like a cogwheel, constantly fitting its teeth into the teeth of another gear; a turn of one wheel causes the other to revolve also. No element in persuasive speaking is of more importance than this elusive one of "making contact" with the audience. How to present your ideas so that a vital connection will be set up between you and your hearers; this is a prime factor in good speaking.

This problem of establishing contact with your hearers has both a mental and a physical aspect. To resolve that you will establish a real line of communication between yourself and your audience is the first and most im-

portant half of the game. But the physical aspects are no less important. Only by what you do and say can another person judge what is your mental attitude. Resolve that you will open the door to another man's mind, first; then learn the best ways of opening it and of establishing a close connection between his mind and your own.

VISUAL CONTACT

Visual contact is, perhaps, the most obvious and useful sort of connection with the group addressed. A critic of Patrick Henry once declared: "No one can comprehend the power of his persuasive eloquence who has not been thrilled by the charm of his magnetic eye." The eye has been called "The window of the soul." Its power to grip the attention and dominate the mind is great. *The simple act of looking a man squarely in the eye will oftentimes convince him more effectually than will a great many words.* The importance of keeping the eyes focussed squarely upon some one in your audience cannot be exaggerated. Many speakers have to thank the "roving" gaze for their listeners' restlessness. The windows, the floor, the ceiling may be interesting objects of study, but the man who focusses his gaze on one of them

while he seeks to move an audience will not be likely to prosper either in his investigation or in his persuasion. So significant is this matter of looking into the eyes of those you address that Socrates was once led to remark: "I was only able to influence him by a steady look."

Select one man in the group, and speak two or three sentences to him; then take another man and do the same thing. Contact with the whole group is gained by contact with a single man. Do not address your entire speech to one part of the audience. Let every man in the group, at some time or other, feel your eye upon him personally; but avoid the "roving" eye that wanders rapidly all over the room and the "unseeing" eye that looks "through" rather than into the eyes of a man. Let your gaze really penetrate into the consciousness of your listeners.

VOCAL CONTACT

Not only the eye, but also the voice plays an important rôle in establishing connection between a speaker and his audience. Nearly every one recalls speakers with dull and colorless tones that set up a veritable wall between speaker and auditor. Without discussing technically, at this point, the matter of

vocal delivery, *it may be asserted that those characteristics of voice most sought after by the public speaker are enthusiasm, variety, pleasantness, and clarity.* To use a "communicative" voice should be your aim. Avoid a monotonous, sing-song, energyless vocal delivery. Talk to an audience as you would talk to a friend, in a clear, forceful, communicative voice. Let the standard be that of attractive, forceful conversation.

DIRECTNESS

Many persons have pointed out the similarities between conversation and platform speaking. Yet, to tell a person that he should speak in a "conversational manner," or that his platform speaking should be merely "enlarged conversation," is not very enlightening. What is good conversation? When the members of a group converse together, what elements make the speech of one or two men stand out from the rest? Notice your friends when they converse together. Is not the first requisite of a good conversation this element of directness—visual contact—of which we have just spoken? When one man is telling a story, his eyes are keenly alive; he speaks directly to absorbed listeners, not out of the window or into his hat.

SINCERITY

Another element is sincerity. What appears to be said in good faith is usually accepted more favorably than what is spoken with an apparent intent to deceive. Henry J. Allen, former Governor of Kansas, says: "The sincerity of the orator is still the most profound power he possesses."¹ And the basis for the external appearance of sincerity is internal feeling. Few of us are good enough actors to feel one thing and say another. Most of us are not the gay deceivers of fiction who play a double or triple rôle with impunity. If you would speak with telling effect, strive to achieve a genuine sincerity; "sell" yourself on your proposition before you attempt to "sell" others.

ENTHUSIASM

Enthusiasm is akin to sincerity. The man who sincerely believes in the righteousness of his cause is very likely to be enthusiastic in his defense of it. It is difficult to imagine Lincoln rising to the heights of the mighty Douglas without a sincere and overpowering belief that the Union must be preserved. Sincerity

¹ From a personal letter.

and enthusiasm must be added to directness as essential qualities both of good conversation and of good platform speaking.

SIMPLICITY AND MODERATION

Scarcely less important factors in good conversation are simplicity and moderation. Good judgment demands that in almost any situation you do not play the limit. The good advertisement is "a simple, straightforward message," we are told by a large firm of advertising experts. The same thing holds true of a good conversation.

Thus, we discover five elements of effective communication between individuals in the give and take of conversation. These are the elements that establish contact between speaker and auditor. They may be visualized as the teeth of a cogwheel that reach out and put into motion another cogwheel. *The teeth are directness, sincerity, enthusiasm, simplicity, and moderation.*

CONVERSATION AND PLATFORM SPEAKING

Now speaking to a group is very much like conversation, and to make speaking from a platform "conversational," one should exhibit very much the same qualities that are shown by the good conversationalist. Of course, there

are important differences between speaking from a platform and speaking in a drawing-room to a group of friends. The paint must be applied with a larger brush; the canvas is bigger. But the essential problem is the same: to fit yourself in with the members of the group, and to secure from each of them the response that you want.

Avoid thinking of the members of your audience as so many passive units, docilely accepting everything that your benignity chooses to hand out to them. Most audiences, unless they are wholly uninterested in the topic that you are discussing, are far from passive. Their minds are actively engaged in combating or agreeing with your thoughts as you express them. To conceive of public speaking as a monologue is to fall into a fundamental error. It partakes rather of the nature of a dialogue, and every member of your audience is holding an individual conversation with you.

Look your audience in the eye and speak to them with sincerity, enthusiasm, simplicity, moderation, and you will impress upon them the image that you desire to photograph on their minds.

You will get the response that you want.

Practise making an audience follow your wishes by the following exercises:

I. Take two minutes to tell the story of:

- A. Your arrival in this town.
- B. An embarrassing moment.
- C. The best speech you ever heard.
- D. The last accident you witnessed.
- E. The fastest trip you ever took.
- F. Your first meeting with your roommate.
- G. Your most exciting adventure.

II. Ask a question and call upon some member of the class to answer it. Be sure that your question is one that will require a rather extended reply from the student addressed. Then check up on the way in which he answers the question:

- A. Was his reply direct and communicative?
- B. Was his speaking enthusiastic?
- C. Did he give the appearance of sincerity?
- D. Was his statement simple?

Here are a few sample questions:

- A. Whom do you consider the most prominent living American and why?
- B. Why are you studying Public Speaking?

- C. What are the characteristics of your ideal boy (or girl)?
 - D. Why is enthusiasm important to a speaker?
 - E. How would you explain to a man the correct method of driving a car?
- III. Introduce to the class the man who sits next to you.

LESSON III

WHAT TO TALK ABOUT

"Talk. . . . Talk. . . . Talk, wherever humans gather. Living-rooms hum with it, street corners buzz with it, ships and trains go on their way to its vibration.

"Sometimes its topics may seem insignificant, even idle. But if you follow them through a social evening, or a business afternoon, you will be amazed not only with their variety, but their importance. There will be personalities, of course. But also, there will be talk of crops and clothes—plays and playthings—real estate and travels—breakfast foods and adventure—furnaces and automobiles . . . talk that moulds opinions, sets standards of value in all of life, creates definite preferences for this cause—this social group,—this manufactured product."

When you are faced with the job of making a speech, what will you talk about? What topic will you choose? What sort of material will you gather together to develop that topic? How can you be reasonably sure that what you have to say will be of interest to the group that you propose to address? These, and similar questions, this lesson will make an attempt to answer.

The problem of what to talk about is two-fold; first, what general topics to choose; sec-

ond, what material to use in developing these topics.

Care in the choice of a topic will save you from many embarrassing and trying situations. "Not only to say the right thing in the right place, but far more difficult still, to leave unsaid the wrong thing at the tempting moment" is a wise standard to hold. A few simple tests will help to determine what is a good topic and what is not a good topic. *In the first place, it should be emphasized again that success comes to the speaker who is objective.*

Let your topic fit the audience. Good speakers repeatedly emphasize the idea that "Men and women will respond most quickly to that in which they are already interested." *In the*

second place, let the topic fit the occasion.

Few speakers could with impunity discuss "Social Conditions in Russia" at a convention of insurance salesmen. Try to let the theme harmonize with the occasion. *In the third place, let the scope of the topic be such that*

you may expect to discuss it reasonably well

in the time allotted to you. Never attempt in

five minutes what would require two hours to

do adequately. When we come to discuss the

formulation of a purpose, we shall have more

to say about this extremely important factor

in the selection of a topic. For the present,

seek topics that seem to fit your audience,

that are suitable to the occasion, that you may hope to handle intelligently in the time allotted.

FIELDS OF INTEREST TO THE AVERAGE AUDIENCE

In what fields of knowledge does the average audience take special delight? This, obviously, is a difficult question to answer: one to which only general replies may be given. As we shall observe in later lessons, the occupations and interests of a group determine largely the material that will be of significance to them. A considerable number of prominent platform speakers in the United States recently commented upon what sort of material is of interest to the average audience. They declared that most audiences enjoy:

(1) A little more information about what they know a lot about already. Further evidence to support what they already believe or want to believe. For example, that the Golden Rule works in business—increases dividends, etc.

(2) Information which may be somewhat difficult for the average audience to obtain, but which can be the basis of hopeful and optimistic conclusions.

(3) The facts about practical problems.

(4) Human interest material: ideas about other people and their affairs.

(5) Pseudo-Scientific material.

(6) A worthwhile discussion of some local topic.

(7) Religion and pseudo-religion.

The above table is, obviously, not an exhaustive study of the fields of knowledge in which audiences are interested, but it is a brief statement of what some of the best platform speakers in America to-day think is the material most likely to please the normal audience. Most of these men, however, agree with Silas H. Strawn, President of the American Bar Association, that "it depends entirely upon the audience and the occasion."

PRACTICAL METHODS OF SELECTING TOPICS

Two general methods of selecting topics may be suggested: intelligent thinking and wise reading. When you are called upon to speak, try to think out what ought to be said upon the particular occasion. Originality is, of course, always to be desired. Before you lean upon some one else for assistance, try to arrive at a suitable topic yourself. Let your thinking be systematic. Do not merely think all around the situation: grapple with it. Put yourself in the place of your audience. Sup-

pose that they are a group of Rotarians at their weekly luncheon. What would they like to have you say? With what interests of theirs can you deal interestingly? Can you give them stimulating thoughts upon their business, their social life, their political life, their community problems, their philanthropic enterprises, their sports and amusements, their parental problems, their physical well-being, their mental equipment, their religious affairs, and the like? Attack the problem of selecting a topic in this objective manner. Inquire either of yourself or of some one else the problems that are of most vital significance to the group you are going to address.

SIMPLE LAWS OF STATING MATERIAL

Once a topic is decided upon, however, new questions arise. How shall I deal with the proposition? What sort of material shall I include in the speech? Where shall I get this material? In reality, of course, a comprehensive answer to these questions cannot be given without a rather complete analysis of the entire problem of gathering and organizing material for a speech. The remainder of this lesson will aim to acquaint you with certain elementary laws of stating material with a view to pleasing the greatest number of people.

SPECIFIC INSTANCES

In the first place, it should be observed that nearly all sound conclusions are based upon careful observation of many individual instances. Thus, if you wish to show an audience that crime in America is increasing, it will be necessary to present facts from a number of widely scattered places tending to show that the number of murders, holdups, robberies, and other crimes is growing by leaps and bounds: that it is greater now than it was a few years ago. If you are going to draw the conclusion that railroad grade crossings are extremely dangerous, you may do so only after presenting instances of fatal accidents that have occurred at such crossings. In effect, then, all general conclusions that you will draw for an audience are based upon an examination of individual instances.

Because of this fact, in presenting an idea to an audience, it is quite essential to give them specific instances of the thing you wish them to see. People do not think in general terms; they think in terms of specific cases. If you mention "murder," the mind of the listener immediately jumps to some particular murder that has occupied his attention recently. If you wish to convince a group of your fellow students that the fire protection

in your home town is inadequate, cite numerous instances of fires that have been extremely destructive because the fire department could not control them. Cite to your listeners specific instances of things that you have in mind.

SPECIFIC ILLUSTRATIONS

More important even than specific instances in presenting material to an audience are specific illustrations. A specific illustration may be defined as an amplified specific instance. If a speaker says, "The pages of history are filled with records of the failure of militaristic nations such as Persia, Macedon, Rome, Spain, and Germany," he is making use of specific instances of such failure in an effort to prove that militaristic nations usually come to a disastrous end. If, on the other hand, he were to enlarge upon the recent downfall of Germany, tracing that to her militarism, he would be making use of a specific illustration.

The following specific illustration is taken from an address of David Dudley Field, "The Child and the State":

"In one of the tenement houses of the city, and their number is legion, there is a room, nineteen feet long, fifteen feet wide, and eleven high, where live a man and his wife and eight children. They sleep, dress,

wash, cook, and eat in this one room. These ten persons have altogether thirty-one hundred and thirty-five cubic feet of air, while the law requires at least six thousand feet—nearly twice as much as they get.

“Take the case of the boy, five years old, who is found on a chill November day, barefooted, scantily clad, searching among the rag heaps in the street. He is a well-formed child; his face is fair, and as he turns his bright eyes upon you when you ask him where he lives, you see that he has quick intelligence. Altogether he is such a child as a father would look upon with pride and a true mother would press to her bosom. Yet the parents are miserably poor, and the father half the time out of work; the mother is wan with the care of her family. This is not all. Father and mother both drink to excess, and each is intoxicated, as often, at least, as Saturday night comes around.”

The following specific illustration is taken from Booker T. Washington's "Plea For His Race," delivered September 18, 1895:

“A ship lost at sea for many days suddenly sighted a friendly vessel. From the mast of the unfortunate vessel was seen this signal:

“‘Water, water; we die of thirst!’ The answer from the friendly vessel at once came back: ‘Cast down your bucket where you are.’ A second time the signal, ‘Water, water; send us water!’ ran up from the distressed vessel, and was answered: ‘Cast down your bucket where you are.’ The captain of the distressed vessel, at last heeding the injunction, cast down his bucket, and it came up full of fresh, sparkling water from the mouth of the Amazon river.”

A few simple tests may be mentioned by which you may determine whether or not an

x example or an illustration is a good one to develop the particular point that you wish to put before your audience. *In the first place, is the illustration or example a fair one: that is, is it a typical example of the condition of affairs that you wish to portray? In the second place, does it come within the experience of your listeners? That is, have they experienced, or read about, or heard about similar situations? In the third place, is the illustration or example an impressive one? That is, does it have sufficient detail about it to picture vividly for your audience the situation as you want them to see it? When you choose illustrations or examples to develop your ideas, let them meet these requirements of fairness, impressiveness, and familiarity.*

STATISTICS AND TESTIMONY

In addition to specific instances and specific illustrations of conditions that you wish to portray, statistical evidence may sometimes be used. Figures of an authentic nature showing the scope of a problem are sometimes effective in making an audience see the real condition of affairs. The testimony of men in a position to know something about the situation is also helpful, at times.

CONCRETENESS

In the statement of an idea, concreteness is desirable. By concreteness we mean clothing a thought in terms that the audience can appreciate because of their past experience. A man will grasp much more readily the statement that "The distance is equal to that from here to the court house" than he will the statement that "The distance is about three miles and a half." This is true because he is familiar with the distance from here to the court house and can visualize it in his mind. Concreteness is one of the excellencies of most of the sermons of Christ recorded in the New Testament. "I will liken him unto a wise man who builded his house upon a rock. The waves rose, and the winds blew, but the house fell not, because it was builded upon a firm foundation."

Choose wisely what to talk about. Select a good general topic and then gather ample illustrative material to develop it.

Learn how to choose material by the following exercises:

I. Develop by illustration in familiar terms each of the following statements:

A. Recall to your minds the horrors of war.

- B. "Life is real . . . and the grave is not its goal."
 - C. "A guilty conscience needs no accuser."
 - D. If you would have a thing done well, do it yourself.
 - E. Nothing is so liberally given as advice.
 - F. It takes two to make a bargain.
 - ★ G. That which we acquire with the most difficulty, we retain the longest.
 - H. A single fact is worth a shipload of argument.
 - I. The more we have the more we want.
- II. Make a three-minute speech in which you develop one idea both by specific instances and specific illustrations.
- III. Distinguish between the (1) main ideas, (2) specific instances, (3) specific illustrations in the following paragraphs. Do this by underscoring three times the main ideas, twice the specific instances, and once the specific illustrations.

A. "We all have in us this urge to do, to create. It makes no difference what we call it, we all have it. The scientist has it: he studies and investigates, and searches. The criminal has it: he schemes and contrives to steal and murder. The inventor, and the business man, and the teacher

study the needs of mankind and try this thing and that thing to meet them.”¹

B. “These are June days, and there is magic in the air. We find it hard to study, and we go with ‘unwilling step to school.’ On the fences of the campus and around the gates, you will find fellows chatting and smoking. Before every class you will find them on the steps waiting for the bell to ring. Even the co-eds are affected. They are getting out new spring hats and the latest sport clothes.”²

C. “The third measure of a man is perseverance. A freshman came to the track coach of a mid-western college one day and asked for a tryout. The coach was interested: ‘What do you do? Have you run any particular event?’ The boy answered that he had run a little in high school, but without any particular success. He could run the mile in about five minutes. The coach lost interest. ‘Well, what we need most right now is sprinters. And, besides, we’re a little short on equipment. Maybe you’d better wait a while.’ But the boy did not want to wait. He went out by himself night after night. He was his own coach and his own rooting section. He had no ‘equipment,’ but he had grit. Two years later, a new coach with a larger theory of athletics came to that school. Again the boy asked for a tryout. He got it, and in his last year of school he equalled the world’s record for the mile.”³

D. “The final measure of a man is enthusiasm. In the Montana Rockies there lived, some fifty years ago, two young men who had beheld a vision. Their minds’ eyes saw piercing the val-

¹From a speech by Ezra Sensibar.

²Op. cit.

³From a speech by Ezra Sensibar.

ley where they lived a great transcontinental railroad, carried through the mountains by way of a tunnel. As they grew into manhood, their ways parted. One left to seek his fortune elsewhere, but the other dared to believe in his vision. He proposed to his townsfolk that they should get together and build the tunnel in anticipation of the railroad. He was laughed down; called a dreamer and an enthusiast. Dreamer he was, but no idler. He explored the mountains for hundreds of miles. The more he learned about the situation, the more firmly convinced he became that he had located the ideal spot for a tunnel. Gradually, people began to yield to his enthusiasm. A small group joined him, and they began boring into the side of the mountain. In their leisure time, using their own picks and shovels, they would work a few hours on the project. As the bore deepened, the enthusiasm of this young man became more and more contagious, and as the years passed, more and more men began putting in all their spare time at the work. Since this young man had no money, he paid his helpers with personal notes due with interest when the tunnel was sold. These were accepted half hopefully, half sceptically. During ten years this young man led a great commercial enterprise with no capital save enthusiasm. Then, one day, there came a message to the village that electrified every man. The Chicago, Milwaukee, and St. Paul Railroad had bought that tunnel and paid for it one million dollars. Every note was called in and paid with interest. Every scoffer was stilled, and those who had helped in the project felt the satisfaction of a faith vindicated. The world had come to that little valley in the Montana Rockies and to that young man with enthusiasm."¹

¹Op. cit.

LESSON IV

GATHERING SPEECH MATERIAL

"Is it wise or foolish to express ourselves? To speak before having understood—is that not too often our fate?"—*Clemenceau*.

Concerning every topic upon which you may elect to speak, there is a body of knowledge that you should procure. All of it you will not use in making a particular speech. But, in so far as it is feasible to do so, one should be acquainted with all the various aspects of a problem before he presumes to talk about it before an audience. How much poor speaking, to say nothing of more serious consequences, might be avoided if only those who set themselves up to direct the actions of a group would first learn the facts about the problems they are discussing.

The old adage "Knowledge is Power" is nowhere more true than in the field of persuasive speaking. To presume to direct the actions of others without first having made for yourself a careful study of the situation is little short of an insult. And, in fact, persuasion can seldom be achieved without a reasonable knowledge of your topic. First, get the facts!

Where are the facts to be found? How does

one go about the business of finding material for a speech?

THE IDEAL MATERIAL

To begin with, it ought to be suggested that the ideal speech material is the growth and development of many years of thought and experience. As Ernest F. Tittle remarked to the graduating class of the School of Speech of Northwestern University a few years ago:

“Great speeches are not born in a day. It may require as long as twenty years to bring them forth. For they come out of the slowly nourished minds of men. They come, very often, out of suffering and heartache and loneliness and all but despair. They never come out of shallow minds and sordid secular souls.”¹

But most of us cannot aspire to deliver “great” speeches. Our efforts are usually confined to more or less prosaic situations that call for plain, unadorned ideas, expressed in a straightforward manner. Where shall one turn to discover facts and figures, stories and illustrations, evidence and arguments?

SOURCES OF INFORMATION

It is small consolation to say “think”! The professional man in a mid-western city who,

¹Used by permission of Dr. Ernest F. Tittle.

when called upon to speak, finally managed to blurt out: "I can think of many things that might be said here, but none of them is the right thing," is more or less typical of the average individual in similar circumstances. *It is important, however, first to think out what you already know about a topic.* If you plan to discuss the municipal government in your city, consider what facts are already in your possession. Under what sort of government does the city operate? Who is in charge of the various departments of the government? What are the apparent good features and the obvious defects of the system? The purpose of your preliminary thinking should be largely to determine what there is yet to learn.

Next, begin to read. The purpose of preliminary reading should be to discover into what general phases the topic naturally divides itself. For instance, a little general reading upon the topic "Municipal Government in Your City" will show that some of the material to be found is historical in nature—tracing the development of the system; some of it is personal—describing the men who run the government; some of it is analytical—discussing the nature of the system, its good and bad features. This breaking up of a topic into its logical divisions is a convenient habit to

form, in that it furnishes a few pigeon holes into which you may group new ideas as you gather them in the course of further reading and thinking upon the subject.

Preliminary thinking and reading having furnished a skeleton to carry the main body of ideas that you hope to gather, begin more intensive reading. *Assimilate the thought of the various passages.* Fit new parts of the subject into the pattern that is already in your mind. This process of assimilation—relating new thoughts to the ideas that are already familiar is an essential part of the process of gathering material. An unassimilated mass of data is worse than useless.

The sources of material are, in a general way, three in number: the thoughts of other men expressed upon paper; the thoughts of other men expressed orally; and personal observation.

The following is a list of places where one may look for references to the thoughts of other men expressed upon paper:

1. *The card catalogue of the library.*
2. *The encyclopedias.*
3. *The New York Times Index.*
4. *The Reader's Guide.*
5. *Poole's Index.*
6. *The Industrial Arts Index.*

7. *The Engineering Index.*
8. *The International Index.*
9. *The Reader's Guide Supplement.*
10. *The United States Catalogue of Books.*
11. *The Public Affairs Information Service.*
12. *Magazine Subject Index.*

Some libraries may not contain all of the above-mentioned indexes, and other libraries may have additional ones.

Methods for gathering the opinions of men expressed orally need not be dealt with at length. If you know persons who are authorities upon the topic you propose to discuss, ask them questions.

One should beware of falling into the habit of relying entirely upon printed articles for information to use in speaking. Quite as fruitful a source of information, frequently, is direct observation of happenings around you. For example, any one speaking upon conditions of the local street-car system will gather much of his best material by riding on the cars and observing the excellencies and the defects of the system. In fact, personal observation is oftentimes the best means of getting ideas upon which to speak.

In gathering material, whatever be the source, one of your prime objects should be to gather a great deal of so-called "illustra-

tive" material: examples, happenings, events, anecdotes, stories—real and imaginary experiences of people. We have seen in the preceding lesson the value of specific instances and specific illustrations. Concerning the topic "Municipal Government in Your Town," do not be content to gather mere abstract ideas such as the fact that municipal taxes have increased materially during the past ten years, but take note of the fact that John Jones, a poor but honest truck driver, was forced to give up the home that he was buying on instalments because of the increase in taxation. Do not stop with discovering that the mayor and the city council are continually wrangling with each other, but notice a dozen occasions upon which they have nearly come to blows.

x In short, look for the "human side" of events, for it is in that angle of things that audiences are especially interested.

CONDITIONS THAT MODIFY RESEARCH

Some persons, after reading the above discussion of the methods employed to gather material for a speech, may be inclined to throw up their hands and proclaim: "It is impossible to fulfil the requirements. I cannot follow the directions given unless I devote a

year to the preparation of each speech." To such persons a ray of hope should be held out.

What we have said about gathering material is, after all, an ideal. The amount of research that will actually be done upon any subject will depend upon the amount of time available for preparation, the importance of the occasion, the capacity and education of your listeners, and other similar factors. While it is theoretically true that one should never speak upon a topic until he has more or less mastered it, practically this condition seldom prevails. *Do not be afraid to speak simply because you have not had opportunity to think out every angle of the proposition.* Speaking very often helps to clarify your own thought. It is sometimes almost impossible to think out a problem without stating your opinion upon it to some one else, and testing your thoughts in that manner. Do not shun speech simply because you are not satisfied with your preparation, provided, of course, your effort to prepare has been honest.

In addition to noting that complete knowledge of a topic is rather an ideal to be sought than a goal frequently reached, *it should be observed that search for material and ordering of the actual speech for presentation to a particular audience usually go hand in hand.* A few basic facts gained will often point the

way to a simplification of the research needed to handle a particular topic for a particular audience on a particular occasion. We shall learn in later lessons the various kinds of audiences and how to approach them. With this knowledge, it frequently becomes less burdensome to gather material for a given speech. A great deal of matter becomes unimportant when considered in the light of its power to gain a particular response from a particular group of people.

But, however much we may simplify the process of investigating a proposition, the only solid ground upon which we may confidently stand is that of reasonable mastery of the field we propose to discuss.

SUCCESS IS BORN OF KNOWLEDGE!

Follow these steps in learning to gather material:

- I. Select a subject for investigation.
- II. Give a statement of your reasons for wishing to investigate this subject.
- III. What dictionaries, if any, give you help on this subject?
- IV. List the encyclopedias bearing upon the subject. Name the encyclopedia; give the volume and page.
- V. List the magazine articles found through

the magazine indexes. Name the magazine in each case, give volume, date, pages, author, and other pertinent facts.

- VI. List the books found in the card catalogue of the library that seem to promise help. Give title, author, year of publication, library call number, and any other pertinent facts.
- VII. Decide to make a speech upon some topic the material for which must be procured by personal observation. Then, proceed to gather the material for it.
- VIII. Set down all the probable sources of information at your command for each of the following topics:
 - A. The Preservation of Natural Resources.
 - B. Amusement Taxes.
 - C. Professionalism in Athletics.
 - D. Traffic Problems.
 - E. Railroad Consolidation.
 - F. Women in Industry.
 - G. Realism in the Theatre.
 - H. Human Weaknesses.

LESSON V

DIAGNOSING THE AUDIENCE



"I never make the mistake of arguing with people for whose opinions I have no respect."—Gibbon.

Let two men witness the presentation of a great drama; one may be deeply moved by the action, the other scarcely experience an emotion. Men differ so vitally in native capacity and acquired habits that what arouses one to action may be totally ineffective in persuading others. *The speaker who ignores the character of his audience seldom succeeds in gaining his end.*

Good speakers, with years of experience on the platform, testify to the need of careful audience-analysis. More than ninety per cent of the leading lawyers, politicians, ministers, business men, and lecturers questioned recently declared that diagnosis of the audience had become with them an almost unconscious process, so vitally important was it to effective speaking. As one United States Senator remarked: "I believe that every public speaker attempts to 'size up' his audience, and tries to talk about things that will be in-

teresting to them. If he does not, he will not be a successful public speaker.”¹

FACTORS THAT INFLUENCE A SPEAKER'S APPROACH

Generally speaking, audiences differ in habits, customs, beliefs, intelligence, opinions, training, culture, and the like. Both native and acquired tendencies go to make up these differences. John Jones goes to church on Sunday, believes in Christianity, receives good grades in his school work, believes in prohibition, has been taught to work diligently, and is well read in literature and art. Bill Skiff, on the other hand, spends his Sundays in a pool-room, does not know what the inside of the Bible looks like, is perilously near to failing in nearly all his studies, knows every “dive” and saloon in the village, never did an honest lick of work in his life, and thinks that “Vanity Fair” is a street carnival. You may some day find yourself confronted with the problem of meeting both John and Bill in the same audience and convincing them on the same proposition.

Those things to be discovered about John and Bill—about any group that you seek to influence—are the similarities between individual members of it: their common beliefs

¹Personal letter from Senator S. W. Brookhart.

and experiences. The speaker must, of necessity, address men collectively, but the response he desires is an individual one, since every member of the audience must react singly to his proposition. A speaker's weapons, however, are general ones. He cannot take each man aside and use the particular medicine that will affect him. Hence, it becomes vital to know what experiences and opinions are common to all or nearly all of the members of an audience, in order that these universal experiences may be touched.

No matter how diverse the characteristics of a group may at first appear, close analysis of all the available facts will usually disclose certain traits common to all, or nearly all the members of the group.

In the first place, the attitude toward the speaker himself ought to be considered. The audience may be generally well disposed toward you, it may be extremely hostile to you, or it may know nothing about you. Each one of these conditions will dictate a different method of approaching the group. It is not the purpose of this lesson to show what methods should be used in handling the various kinds of audiences; merely is it our aim here to understand the numerous factors that enter into the preparation of a speech, so far as the audience is concerned. And the first factor is

this attitude of the group toward the speaker. Does he have a reputation for honesty, intelligence, good judgment, and candor? A reputation for these qualities is in itself persuasive, and frequently is a more impelling element of persuasion than is all the argument in the world. There is a business man in a large western city who practically dominates the civic policies of that community, not because he is an eloquent man, but because, when he rises to speak, his hearers have implicit confidence in his honesty, integrity, and sound judgment. This factor of reputation is too important an element in persuasion to be overlooked by a speaker when he is preparing to address an audience. If his reputation is not a savory one, his task of persuasion is likely to be more difficult than it otherwise would be; he must plan to overcome the handicap under which he labors.

The knowledge accredited to a man upon the particular topic under discussion will also be a conditioning factor in the preparation of a talk. Are you looked upon as an authority on the subject you propose to discuss, or are there men in the audience who believe themselves capable of outtalking you on the matter? The manner in which you proceed will be determined, in some degree at least, by this factor.

So much for the general problem of the attitude of the audience toward the speaker. *Next, consider their attitude toward the action you want them to take.* This is a matter of peculiar importance. In considering this factor, we may specify four general types of audiences that a speaker may face: one that is anxious to perform the action desired; one that is apathetic; one that is interested but neutral; and one that is positively opposed to taking the step. In between these four will be many gradations in the attitude of groups toward your proposal. You may wish to suggest the abolition of student-owned automobiles on a University campus. In addressing members of the faculty on such a proposal, you are likely to be faced with an audience heartily indorsing your scheme, even before it is advanced. In addressing the clerks in the University offices, you would be faced with a group that is quite apathetic to the situation. In addressing the student body, you would probably meet a crowd that resents the suggestion of abolishing student-owned cars. Certain portions of the student body and faculty might constitute a group that is interested in the problem but quite undecided as to their opinion concerning it. In each case, your method of approach will be conditioned by this attitude of the audience toward the ac-

tion you suggest. These differences in methods will be discussed in various lessons throughout the book. The patent aim of this lesson is to suggest the necessity for careful, accurate study of the common characteristics of the group to be influenced.

Then, too, an entering wedge into the minds of a group may often be discovered by looking into the business and social life of its members. A community of purpose is often to be found among men of similar occupations, men belonging to the same organizations, men living in the same neighborhood. The bitterest of business rivals will not infrequently become the chummiest of travelling companions when it is discovered that they are both devotees of the same sport, or admirers of the same author. The old adage, "Birds of a feather flock together," is not inapplicable to persuasive speaking: audiences flock with you if you touch the common chords within their individual members. In a later lesson, we shall learn the main tendencies that impel men to action. For the present, begin by noticing the dominant interests of the men you are to address. Try to fit your proposition into their sphere of activity. Be objective; let your ideas come into the consciousness of your listeners. In so far as it is possible to do so, take into consideration the

actual group to be addressed—not an imaginary audience. Even if you are speaking before a class as an exercise, it is far better to diagnose the real characteristics of the class, and to apply yourself to the job of moving this exact audience than it is to imagine a situation and attempt to apply your speech to a visionary group.

QUESTIONS ASKED BY SUCCESSFUL SPEAKERS

What sort of questions do successful public speakers really ask themselves about a probable audience? The author recently had occasion to ask this question of a great many prominent speakers who are highly respected for their ability to move an audience. No attempt will be made here to quote all of the replies. But a compilation of some of the questions actually used by these successful speakers to diagnose the audiences which they themselves address should be of considerable value to students of public speaking. Among the questions suggested are the following:

1. Of what age are the members of the group?
2. What is the size of the community in which they live?
3. Is the audience composed of men or women or both?

4. What is the occasion for which the audience is gathered?

5. What general problems have been engaging the attention of all of them?

6. What is the atmosphere of the occasion: that is, whether of solemnity or of levity; of determination to do some particular thing or of desire to receive information on some particular subject; of eagerness to be instructed or to be entertained?

7. What are the habits of life and the modes of thought of the group?

8. What matters connected with the subject to be discussed might be affected by personal interests and selfishness?

9. Have the members of the group had opportunity to become familiar with my subject?

10. What is the general educational background of the audience?

When the mathematician wishes to work a difficult problem, he seeks a formula that will speed up the figuring and insure accuracy. Let us emulate his example, and try to discover some formula that will insure complete and adequate analysis of the group you are to address.

Here is a list of questions that may be serviceable. The list is not exhaustive. In later lessons we shall discover many other elements

that must be taken into consideration in the diagnosis of an audience. Some of the suggestions that have already been made above will appear in the list of questions offered below. Here is the formula:

1. Is this group inclined to be friendly or unfriendly to me personally?
 - a. Does it regard me as an authority on the topic that I propose to discuss?
2. Is it likely to hold any definite opinion upon the problem that I wish to discuss?
 - a. How much do the members of the group know about the topic?
 - b. Is their opinion likely to be favorable or unfavorable to my views?
3. How well educated is this particular group?
 - a. Does it contain a wide variety of degrees of intelligence and training?
4. Do the members of the audience have any particular purpose in common?
 - a. Are they brought together for an organized meeting?
 - b. Or, is it a chance gathering?
5. Have the members of the group experiences and interests in common?

- a. Are they members of the same church, lodge, club, or other organization?
 - b. Are they associated with each other in business life?
 - c. In social life?
 - d. Do they read the same books and magazines; listen to the same radio station?
 - e. Have they travelled in similar regions?
 - f. Do they have the same hobbies and play the same games?
6. What is the range of ages of the group?

Out of these two lists of suggested inquiries, construct for yourself a serviceable formula that will aid you in "getting a line" upon any group of persons that you wish to persuade. This will be of inestimable service when we consider the methods of approaching the different kinds of audiences. Take into consideration any and all of the characteristics of the audience that may affect their reaction to your proposal. Remember that there is no substitute for knowledge. The salesman who is turned away at the door probably failed to study his prospect sufficiently. Like the Russian Generals in their campaign against Napoleon, the ill-prepared speaker may win, but it is his good fortune that accounts for his success; not his good sense.

Practise diagnosing audiences by performing the following exercises:

I. Write out a careful analysis of one of the following audiences, basing your report on the formula given in this lesson.

- A. Your class.
- B. Your fraternity.
- C. Your luncheon club.
- D. A board of expert engineers.
- E. Any one of your instructors.
- F. A gang of section hands.
- G. One of the Houses of Congress.

II. Below is listed a group of the characteristics of a certain audience, together with a number of facts with which the group is conversant. Some of these elements will be of particular significance to a speaker who is endeavoring to gain a particular response from this audience. Select those elements from the list that would be of prime importance to a speaker (a) trying to persuade the group to organize a Chamber of Commerce; (b) advocating election of a Democratic candidate for Senator; (c) arguing that the present

Board of Education be not re-elected.

1. Twenty-five per cent of the group are Protestants.
2. Fifty per cent of the group are Catholics.
3. Twenty-five per cent of the group are Jews.
4. They are ninety per cent business men.
5. The date is January 8, 1928.
6. Three large banks in the city have failed recently.
7. Most of the members of the audience belong to service organizations, such as Rotary, Kiwanis, Lions, Optimists, and the like.
8. Most of them belong to professional groups, such as Realtors, Grocers' and Butchers' Association, Retail Merchants' Club, and the like.
9. Seventy-five per cent of the men are married.
10. The city is located in the farming belt.
11. Its population is fifty-eight thousand.
12. It is a railroad centre.
13. The group is predominantly Republican in politics.
14. The town is noted for being unprogressive.
15. The town is strictly divided into social factions.

16. The meeting is held at the call of a self-appointed committee.
17. Two school-buildings have burned recently in the town, costing the lives of twelve children.
18. The Republican nominee for Senator is noted for radicalism: He advocates socialistic control of industry.
19. School taxes have increased sixty per cent in the past ten years.
20. The President of the Board of Education is present at the meeting.
21. The night is bitterly cold.
22. A high school party has recently been raided by the police.
23. There is an efficient Democratic administration in control of the city government.
24. Sixty-five per cent of the audience have children of school age.
25. Ninety-eight per cent of the audience own property in the city.
26. Seventy-five per cent of them have incomes of less than six thousand dollars per year.
27. Eighty per cent of the audience are native born.
28. The Women's Club has recently passed a vote of condemnation of the Board of Education.

29. A Chamber of Commerce was disbanded for lack of support in 1920.
30. Forty per cent of the men play golf.
31. The leading Republican newspaper in the town is denouncing the Republican candidate for Senator.
32. The local high school has recently been removed from the list of accredited high schools.
33. The town has recently erected a monument to Woodrow Wilson.
34. The town is suffering from abnormally high freight rates.
35. Teachers without State certificates are being employed by the Board of Education.
36. The city's population has had a tendency to decrease in the past few years.
37. The price of wheat has dropped recently.
38. Competition among the merchants of the town is very keen.
39. The audience averages about forty years of age.
40. A street-car strike has recently been experienced in the city.
41. The Republican candidate for Senator advocates the abolition of interest on all investments.

42. The meal that the audience has just eaten was a large one.
43. A former chamber of commerce Secretary in the town absconded with \$10,000 of the Chamber's funds.
44. Letters of inquiry concerning factory sites, manufacturing conditions, and the like are frequently coming to business men of the town from firms considering locating factories.

LESSON VI

FORMULATING A PURPOSE

"Speech is the index of the mind."—*Seneca*.

Some speakers, when they rise to their feet, are very much like the frog that fell in a barrel: they would gladly go some place if they knew which way to jump. Others are like Sir Launfal, who wandered in many countries searching for the Holy Grail, because he had no definite place in mind to seek it out. When the Mayor of a western city, some years ago, appeared before a lawless mob and commanded it to disperse, so swiftly and surely did he command their attention and sway them to his purpose that the thousands of crazed individuals bent upon destruction of life and property slunk away to their homes wiser and better citizens. This man's purpose was definite: to break up a desperate and unruly crowd. The response was equally definite and certain.

In preparing a speech, the wise man very definitely states to himself the purpose or aim that he has in speaking. He takes not only a topic, such as "Baseball," but he decides that he will secure from his audience a favorable

response to the suggestion of creating a baseball team in the institution to which they belong. Usually he does not baldly state this purpose to his listeners—at least, not in the early part of his speech; but the formulation of it gives a direction to his thoughts that nothing else can secure. The positive value of stating to yourself the exact purpose of the speech is primarily this: it centres your attention upon the specific task in hand. It is like the compass to the mariner; it guides the speaker on a straight line to the goal he has in mind.

TYPES OF RESPONSE

We have already seen that, in general, the purpose of a persuasive speech is to obtain a response from a particular audience. The kinds of responses possible, however, are numerous. You may wish merely to amuse or entertain your listeners; in which case the response is an emotional one of pleasant feeling, accompanied, perhaps, by a physical activity of laughter. Or, you may wish to gain acceptance of a proposition; in which case the response is an intellectual one of belief or conviction. Or, you may wish to arouse your hearers actually to adopt and follow a certain course of action; in which case the response is a physical one involving real action on the

part of the audience. *It should, perhaps, be pointed out that the last named is the most common sort of response sought by speakers.* All about us, day in and day out, we hear people talking to each other, fundamentally with the object in view of persuading one another either to adopt or to abandon some course of action. You urge some one to accompany you to the theatre, or you seek to impress a teacher with your knowledge of a certain subject, so that he will give you a good grade, or you try to get permission to use the family car, and the like.

It is quite true that a great deal of the talking indulged in is not so purposive as these instances that we have suggested. A great deal of it is indulged in purely for the sake of amusement. But more frequently than we sometimes realize, *speech is an instrument of utility and persuasion*: the influencing of human conduct is our object.

But even when we are not actively interested in that sort of speaking indulged in primarily for entertainment, or in that kind of speaking which seeks to arouse mere belief or conviction, we cannot ignore these two objectives. Every audience demands the right to be entertained. *The most cardinal sin in public speaking is dulness.* In order to secure from an audience a definite physical response, it is

necessary, first, to entertain them. Equally impossible to ignore, if we are to achieve persuasion, is the arousal of belief or conviction. What a man firmly believes he will be very likely to act upon. And it is quite unusual to make a man perform an action that is contrary to his firm belief. For instance, it is quite unlikely that you can get a man to vote the Republican ticket, unless he believes thoroughly in the principles of the Republican party. So that entertainment and intellectual conviction appear as necessary steps, usually, in the process of gaining a definite physical response, or getting an audience to adopt a given course of action.

RELATION BETWEEN PURPOSE AND TOPIC

Whatever the object in view, do not be content to state it in general terms. The purpose of a speech is a quite different thing from a mere speech topic. In formulating a purpose, be specific. Determine: "I will persuade these men to organize a union," or, "I will convince this class that they should spend more time in the oral preparation of a speech." As Professor Ryan says: "The speaker must first decide upon a topic, and then determine the purpose in handling that topic."¹ This distinction be-

¹Used by permission of Professor J. P. Ryan.

tween a topic and a purpose should be kept in mind. You may select a topic such as "Salesmanship," but this gives little clew as to what your handling of the topic will be. It is necessary for you to state some specific aim regarding this topic, such as: "I will persuade this group of students to practise Salesmanship during their summer vacation."

FACTORS GOVERNING STATEMENT OF PURPOSE

Several factors should be taken into consideration in the stating of a purpose. *In the first place, be sure that the response you seek is one that your particular audience is capable of making.* It would be ridiculous to appear before a group of high-school students with a proposal to amend the Constitution of the United States. And yet it is precisely this sort of thing that speakers are constantly doing: requesting audiences to perform feats that they are obviously incapable of performing. An immense amount of poor speaking is due to this failure to weigh carefully the exact nature of the action requested. If you must talk to a group of high-school students about some such topic as the Child Labor Amendment, do them the kindness, at least, of formulating some reasonable request concerning that amendment: some request that is within

the realm of possibility. For instance, urge upon them the need of impressing their parents with the importance of Federal legislation on child labor. In the first place, then, let the objective of your speech be a reasonable one so far as the particular audience before you is concerned.

In the second place, do not attempt to cover the entire course of history and the entire field of thought in one short speech. Be sure that the scope of your statement of purpose is sufficiently narrow so that you may reasonably expect to arouse the audience to the action that you desire in the time allotted to you. It is far wiser to attempt that which you may reasonably hope to do in a short speech than it is to risk failure by attempting to cover too much ground. It is not likely that John Milton would have attempted to encompass the theme of "Paradise Lost" in a fourteen-line sonnet. Neither should the public speaker try to gain a response in five minutes that could with difficulty be secured in five hours. In the second place, then, let the scope of your purpose be sufficiently narrow.

A word of warning should be introduced here against a practice which is all too common among public speakers, that of announcing in the opening of their speech the action that they want their audience to take. A bald

statement of purpose: "I come before you to urge the election of John Smith" very frequently has the effect of setting up a wall between a speaker and his auditors. A part of the audience—those who are opposed to John Smith—will immediately begin to listen to your remarks with prejudiced ears; another part of the audience—those who are quite unconcerned about the election—will immediately say, "we are not interested in listening," and will drift away into reverie of one sort or another. *It is doubtful whether in very many circumstances the bald statement of a speaker's purpose at the beginning of a speech is expedient.* As we shall see in a later lesson, there are certain steps which should be gone through first before an audience is invited to take that particular action which the speaker has in mind.

This does not mean, however, that the definite formulation of this purpose should be left to mere chance thought during the course of delivering a speech. State to yourself the aim that you have in view before you ever begin to prepare a speech; and the more definitely and objectively you can state that purpose, the more certain you will be of successfully achieving it.

Practise the art of formulating a purpose by performing the following exercises:

I. Formulate an exact purpose concerning each of the following topics:

- A. Preparedness.
- B. Military Schools.
- C. Athletics.
- D. Home Economics.
- E. Politics.
- F. Newspapers.
- G. Government.
- H. Child Welfare.
- I. Safety.
- J. Religion.
- K. Fraternities.
- L. Salesmanship.
- M. Football.
- N. Women.
- O. Society.
- P. Etiquette.
- Q. Engineering.
- R. Employment.
- S. Mathematics.
- T. Advertising.
- U. Sociability.
- V. Confidence.
- W. Apologies.
- X. Sportsmanship.
- Y. Hand-shaking.

II. Stand before the class and make a one-minute speech upon the topic that

you wish to select from the above list.

- A. Gain our attention with one sentence.
- B. Arouse our interest in a problem with an illustration.
- C. Show us one good reason for solving that problem.
- D. Give us your solution of the problem in one sentence or two.
- E. Tell us definitely what you want us to do to solve this problem.

III. Below is printed a model one-minute speech which follows the steps suggested above. Plan your speech upon the order of this one:

GOSSIP

A gossip is a public menace, and richly deserves to be muzzled, for a biting, dishonest, human tongue can do more harm than the snapping jaws of a dog!

A gossip can ruin your reputation, start a run on a bank, break up a Church, make neighbors hate one another, shatter the happiness of a town. And no man is immune to the serpent-like flashing of a gossip's tongue.

Some years ago, a story became current that Edgar A. Guest had been a life convict in a Minnesota prison, sent there for choking his wife to death. He gained his release, so the story went, by writing a bit of verse which attracted the attention of the Governor. He pardoned him on the promise to choke no more wives. That tale spread and spread, until people who had known Mr. Guest for years began to ask if it were true.

But what can we do about these unbridled tongues that cause so much trouble? Just this: first, we can control our own tongues; and next, we can refuse to keep company with any person who indulges in harmful gossip.¹

IV. Select one of the following responses to be secured from any audience that you choose to address:

1. Buy an Engineering handbook.
2. Subscribe to the journal of your profession.
3. Join the Army Air Service.
4. Enforce prohibition.
5. Patronize the air-mail service.
6. Visit Niagara Falls.
7. Segregate the races in this country.

¹Adapted from Edgar A. Guest, by permission.

8. Introduce the Tutorial system in this University.
9. Promote the cause of safety.
10. Prepare for war.
11. Spend your vacations working at your profession.
12. Clean up the city.
13. Let the Government own the water power.
14. Pave our highways with concrete.
15. Laugh and grow fat.
16. Send your son to a Military School.
17. Abolish capital punishment.
18. Use a slide rule.
19. Adopt the city-manager plan.
20. Have more music in the home.
21. Improve our inland waterways.
22. Take your own movies.
23. Abolish final exams.
24. Make divorces more difficult to obtain.
25. Increase the speed limit.
26. Shake hands often.
27. Abolish traditions.
28. Drive carefully.
29. Don't marry a co-ed.
30. Hold your convention in our town.
31. Plan this city for the future.
32. Eliminate billboard advertising.
33. Be better sports.
34. Dress neatly.

35. Consolidate the country schools.
36. Return for Homecoming.
37. Travel by airplane.
38. Develop Dramatics on this campus.
39. Develop "It."
40. Don't be superstitious.
41. Beware of youth!
42. Go to college.
43. Colleges should admit only those over
twenty years old.
44. Keep a card file.
45. Curb the Mississippi.
46. Conserve the timber supply.
47. Visit Alaska.
48. Eliminate Grade Crossings.
49. Place more responsibility on students.
50. Live out of doors.

LESSON VII

ORGANIZING A PERSUASIVE SPEECH

"The greatest homage we can pay to truth is to use it."—*Emerson*.

An architect might design a house with the kitchen in the basement, the dining-room in the attic, the bedroom on the front porch, and the laundry where the living-room usually is. But, quite obviously, he does not do so. Customers would be rather scarce if this were his practice. Experience proves that it is more convenient to place the kitchen and the dining-room close together than it is to locate them on different floors of the house. Likewise, experience has shown us that to make a man act in a certain way, you must lead his mind through certain natural steps. *To be most effective, a persuasive speech should be organized in a particular manner.*

THE MOTIVATING PROCESS

Imagine yourself with twenty other people in a room on the third floor of a building. Some one smells smoke, and it is discovered that the building is on fire. Immediately,

every one in the room is confronted with the very practical problem of finding a way to escape. A glance proves that the stairs are enveloped in flames. The way to the fire escape, also, is cut off. Three stories is quite a distance to jump. Somebody suggests that the only logical way to get out is by tying together a number of coats and using them for a rope. The solution appears to be the logical one, and the group, visualizing what will happen unless they take immediate action, proceed to carry out the plan.

This illustration discloses the essential steps through which the human mind goes in arriving at any conclusion and acting upon it. Since the object of persuasive speaking is to secure this sort of definite response from an audience, we may conclude that there are five steps which a speaker should use, under most circumstances, to gain his end. *First*, he must compel an audience to listen to him; *second*, he must make them feel a strong need for solving some problem; *third*, he must point out the logical solution; *fourth*, he must make the solution appear so attractive that a strong desire for it is aroused; *fifth*, he must invite definite action by pointing out practical ways of arriving at the solution. These are the five steps in organizing a speech. The entire series of steps is called the *motivating process*.

The good speaker gains his end by:

- (1) *Securing attention;*
- (2) *Stating a problem;*
- (3) *Offering a solution;*
- (4) *Visualizing its desirability;*
- (5) *Inviting definite action.*

Each of these steps is as indispensable to purposeful speaking as each ingredient is to the making of a good cake. Conditions may modify the various steps somewhat, or even dictate the omission of one or more of them, but most effective speakers under most circumstances secure their total effects by leading the audience through these fundamental steps.

To assert that this is the only possible order in which to arrange one's thoughts for the purpose of producing a given response would be to deny the effectiveness of some of the most powerful speeches on record. Since the beginning of the study of public speaking, many different divisions of speech material have been suggested. The one most generally found in modern text books is the threefold division: introduction, body, conclusion. But this division, as well as others, is so general that it fails to explain the most favorable order in which to present material to produce in the minds of the audience a strong desire

to act. The thing in which you are vitally interested, so far as the matter of arrangement is concerned, is to understand what steps should be taken, and in what order, to work logically toward a given objective. The method of procedure described in this lesson will, under nearly any circumstances, gain for you a hearing, and present your proposition in the most favorable light. Learn this method of arrangement before experimenting with any other.

A brief statement of the purpose of each step in the organization of a persuasive speech, and certain practical suggestions as to procedure in building each phase is in order at this point. A more extended account of each step will be given in later lessons.

ATTENTION STEP

It is scarcely necessary to point out the fact that gaining and holding attention is the speaker's first and most vital problem. Attention may be defined as a state of readiness to respond, and the attention phase of a speech is that introductory part of your address that is calculated to focus all the faculties of your listeners upon the problem that you would discuss with them.

It must not be assumed that because we

designate the first portion of a speech as the attention phase that the speaker is relieved of the responsibility of gripping his auditors' attention after he has disposed of his introductory remarks. *To dominate the attention of your listeners is your primary job during the entire course of time that you spend on the platform.* But, as the old saying goes, "First impressions are lasting ones"; and so we emphasize the gaining of attention at the outset of a speech by designating the opening as the attention step.

It is not the purpose of this lesson to discuss, at length, the methods of gaining attention under varying circumstances. Clearly, many factors will condition the problem of focussing your auditors' faculties upon you and your problem. What effect a mere lifting of the hand will accomplish for some speakers on some occasions requires laborious effort to produce under other circumstances. These varying factors of attention will be discussed fully in a later lesson.

For the present, it is enough to notice that the attention step of a speech should lead the audience naturally into a consideration of the problem that the speaker wishes to present. This may be done in various ways. The speaker may tell a story or recite an incident or make a striking statement that leads up to

or suggests the situation which he wishes to visualize for the group.

Below is printed an example of one method successfully employed to catch the attention of an audience and focus that attention upon a situation that demands a remedy:

"A pale, thin moon looked down and grinned. The pert, young coupé stood lifeless, its hood stuck up like the broken wing of a bird. The girl bit her lips to keep from crying. The boy was stern, his shirt ruined—likewise his temper. And November didn't explain all of the frost in the atmosphere.

"The boy said, 'Never again!'
The coupé said, 'Never again!'
The girl said, 'Never again!'

"The girl meant, 'Never again will I go out with this man!' The girl was right. She never did. The coupé meant, 'Never again will I be able to run!' The coupé was wrong. \$80.00 worth of repairs and it did run again. The boy meant, 'Never again will I be such a fool about my motor oil!' The boy was right, but a trifle late."¹

Another method for gaining attention and focussing that attention upon a certain problem is that employed by Senator James A. Reed in his speech at Sedalia, Missouri, in October, 1927. He began with a phrase that was a striking generalization: "The times are ripe, and rotten ripe, for a change."

A later lesson will develop more fully the

¹Used by permission of the Tidewater Oil Corporation.

methods of gaining and holding attention and the various ways of developing the attention phase of a speech. *For the present, use your own ingenuity and strive to secure unusual and vivid openings that will grip the attention of your listeners and compel them to listen to you.* The first duty of the public speaker is to secure and hold the undivided attention of his audience.

PROBLEM STEP

You will recall that in our illustration of the steps which the human mind takes in arriving at a conclusion, that occurrence which followed immediately upon the smelling of smoke was the realization that the group was confronted with the very practical problem of escaping from the burning building. In other words, a situation was revealed to them that alarmed them and impelled the conclusion that something must be done. Now it is precisely this thing that a speaker who wants to get a definite response from an audience must do after gaining attention. *A persuasive speech should give an audience some definite problem to solve.* Or, to put the matter in a different way, an address calculated to gain a definite response must make the audience visualize a condition of affairs that is com-

pletely unsatisfactory and about which something must be done. Abraham Lincoln, throughout the course of his famous debates with Judge Douglas, spent a large portion of his time arousing his listeners to a sense of dissatisfaction with prevailing conditions. He made them see the dangers that confronted the Union, half slave and half free. "A house divided against itself must fall." This was the burden of Lincoln's anti-slavery campaign.

In a general way, all human actions may be traced to one of two attitudes of mind: desire for a change; fear of a change. Either a man is dissatisfied with his business methods, with his social life, with political affairs in his community, and wishes to do something to change these conditions, or he is eminently contented with these affairs and is afraid that some one will "throw a monkey wrench" into the wheels. His course of action with regard to his business life, or his social life, or his community life will be dictated by his satisfaction or dissatisfaction with affairs as he finds them.

For example, Mr. Jones, the hardware man, has been handling a certain line of radios for the past two years. He does not feel that they are selling as well as they ought to. He observes that his nearest competitors are outstripping him in the sale of radios, and he is

completely dissatisfied with the profits that he is making in this branch of sales. One day the agent for a new line of radios comes into Mr. Jones's store. Because of the attitude of mind in which he finds Mr. Jones, this agent is very likely to be able to convince this hardware dealer that he should change from the old line of radio equipment to the new line which this particular salesman offers. Thus, a feeling of dissatisfaction with prevailing conditions is behind this action upon the part of the hardware dealer.

On the other hand, Mr. Smith across the street has had remarkable success in selling a certain line of radios. He is well satisfied with the profits he is making in this branch of sales. The salesman for the new line of radio equipment enters Mr. Smith's place of business and is unable to make a sale, because Mr. Smith is perfectly contented with the results he is getting from the line of radios he is already handling. When it is time for him to restock, he will buy the same product that he has bought in the past, because he fears that a change might result in a loss of profits. Thus, his action is the result of the opposite state of mind from that which produced Mr. Jones's action.

It is the duty of a speaker either to arouse a longing to change existing conditions or a

desire to maintain those conditions in the face of impending change.

A simple illustration will serve to show the general method of building a problem phase designed to arouse dissatisfaction in the minds of the audience with prevailing conditions. The following is an excerpt from a speech made by an investigator for *The Popular Science Monthly*:

“Food in nine out of ten families in this country is kept in such a way as to be a menace to their health. That statement is not the cry of an alarmist. It is made only after the most exhaustive study of household refrigeration ever undertaken anywhere in the world; an investigation which reveals the startling fact that in most American homes food frequently becomes unwholesome and sometimes even poisonous, because of inadequate refrigeration.

“These investigations show that in the vast majority of homes there is either no ice box at all, or one which is not efficient enough to check the growth of microbes in milk and other foods. And they show too that most people are ignorantly satisfied with refrigerators in which butter doesn’t melt and milk doesn’t sour in twenty-four hours, utterly oblivious to the possibility of insidious treachery in the ice box.

“I do not want to convey the impression that there is no such thing as an effective family ice box. But I do urge that you owe it to your family to be sure that your box properly protects your food and your health.”¹

Now observe just what is done in the problem phase just quoted. A situation is visual-

¹Used by permission of *The Popular Science Monthly*.

ized—one that is quite alarming in its possible consequences to the audience. This problem is personalized. Each member of the group is made to feel that his or her ice box may be in such condition that it is dangerous to his or her health. *It is this personalization of the problem phase that should be emphasized particularly.* We have endeavored to keep constantly in mind the necessity of the public speaker being objective—he must think in terms of the audience. And no place is this quite so necessary as in the problem phase. It is not enough for you to demonstrate that some alarming misfortune is about to overtake the human race in general, but it is imperative, if you want to get a response from a particular group, to show that group that they, themselves, are likely to suffer as a result of failure to act. In developing the problem phase, do not neglect to avail yourself of the methods discussed in a previous lesson, by which the thought is made concrete and striking.

When the speaker wishes to protest against an impending action, rather than urging a change, his procedure in the problem phase will differ somewhat from that described above. Suppose that you want your school-mates to take action to prevent the resignation of an athletic coach. In such a situation,

your job is to arouse contentment with conditions under the present coaching régime, and to alarm the group with the probable consequences of the impending action, at the same time making it apparent that the thing will happen unless they take steps to prevent it.

Two simple formulæ will assist you in learning to develop the problem phase:

- (1) When you seek action to change conditions:
 - A. Illustrate the situation; the more detailed the picture the better;
 - X B. Make that situation seem extremely undesirable to the particular audience before you.
- (2) When you seek action to prevent a change:
 - A. Illustrate the present situation briefly;
 - B. Make it appear desirable to the audience before you;
 - C. Alarm them with the probable consequences of altering the situation;
 - D. Demonstrate the imminent danger of such change occurring.

This problem phase, like the preceding one of attention, will be modified by the situation under which you speak. An audience of striking miners requires little persuasion on

the part of a speaker to be aware of a deep feeling of dissatisfaction with existing conditions. A speaker may very easily develop this essential basis for action with such a group; yet, even here the step may not wisely be omitted. Sometimes a mere recital of grievances already felt is the quickest way to gain the response desired. For the present, develop the problem phase fully; later lessons will demonstrate modifications of it for varying conditions.

SOLUTION STEP

No very deep process of reasoning is required to conclude that the logical next step in the building of a persuasive speech is to offer some answer to the question which the problem phase brings before the audience. What shall be done? What is the best method of getting out of the unfortunate situation in which we find ourselves? *Very frequently, this is the most important part of a persuasive speech, because while many persons may agree with a speaker that something should be done, there is frequently quite general disagreement as to what remedy should be tried out.* After the group realizes that the building is on fire, they are keenly anxious to find the best and quickest means of escape. But not infre-

quently there is disagreement as to what constitutes the most desirable method. It is your job in the solution phase to prove to the group that the particular solution which you have to offer is the one for them to adopt. In other words, at this point, invite the particular response that you have had in mind from the first for the audience to perform. Having shown that political corruption is bankrupting the government and bringing untold hardship upon every man in the audience, propose the election of your candidate as the logical means of relief.

The necessity of this solution stage in a speech is so apparent that little space need be devoted to showing why it is used. The step is not, however, a simple or inconsequential one. Many good speakers have called it the most critical point in a speech: that time when you bring forward the new idol to replace the one torn down.

Without entering into a detailed discussion of the methods of developing this part of a speech under varying circumstances, it may be suggested that there are certain general questions about your proposition that it is well to answer for the audience. *Does your scheme supply a remedy for the major defects that you have alleged are prevalent in the present system?* Reverting to the situa-

tion presented with regard to the poor ice boxes in use in many homes, convince the members of your audience that some particular method of refrigeration that you have to offer will keep the temperature low enough to prevent the growth of microbes in milk and other foods. Do this by showing that good authorities on refrigeration approve of your proposal. Show that your scheme has worked elsewhere: that leading hospitals and other places particularly concerned with the prevention of disease use it.

But, in addition to the question of the power of the proposed solution to remedy the defects of the existing system, *it is necessary to show that there are no vital objections to it.* Will it introduce new evils into the situation? Show that the new kind of refrigeration that you advocate will not cost an exorbitant sum, that it will not be inconvenient, that it will not require a great deal of attention, and the like. Answer all the objections to your proposition.

It will be apparent from the above discussion of the solution step that it is concerned in no small measure with logical demonstration. It seeks to produce conviction in the minds of your auditors: to have them admit "this is what ought to be done." No attempt will be made in this book to discuss the laws

of logic. It is enough to indicate here that to produce in a man's mind the conviction that your ideas are sound, it is almost always necessary to offer real evidence: facts, figures, and authentic testimony of men who are in a position to know the facts about the question you are discussing.

An example of one sort of solution step is printed below. The difficulty of presenting a really adequate sample of this phase of a speech within the scope of this lesson is almost insurmountable, but the selection from an address by William Jennings Bryan, delivered in Chicago on September 13, 1899, will serve to illustrate the general method of building the solution step. Mr. Bryan had already portrayed in his majestic fashion the grip which corporations and trusts had on the American people. This portion of the speech in which the problem is developed is, obviously, omitted, as is also a part of the solution step, because space does not permit their inclusion.

"Let me suggest one thing that I believe will be a step in the right direction. The great trouble has been that, while our platforms denounce corporations, corporations control the elections and place the men who are elected to enforce the law under obligations to them.

"Let me propose a remedy—not a complete remedy, but a step in the right direction. Let the laws, State

and national, make it a penal offense for any corporation to contribute to the campaign funds of any political party. Nebraska has such a law, passed two years ago. Tennessee has such a law, passed two years ago. Such a measure was introduced in the State of New York, but so far it has not become a law.

"You remember the testimony taken before a Senate committee a few years ago, when the head of the sugar trust testified that the sugar trust made it its business to contribute to campaign funds, and when asked to which one it contributed replied that it depended upon the circumstances.

"To which fund do you contribute in Massachusetts?" was asked. "To the Republican fund." "To which fund in New York?" "To the Democratic fund." "To which fund in New Jersey?" and the man replied, "Well, I will have to look at the books; that is a doubtful state."

"If the people are in earnest, they can destroy monopoly, and you never can do anything in this country until the people are in earnest. When the American people understand what the monopoly question means, I believe there will be no power, political, financial, or otherwise, to prevent the people from taking possession of every branch of the government, from President to Supreme Court, and making the government responsive to the people's will."

VISUALIZATION STEP

The fourth step in a persuasive speech—that of arousing intense desire for the particular solution you offer to a problem—might be thought of as a part of the solution step. *But this process that we term visualization is essentially one of emotional arousal. It is a*

projecting of the audience into the future and portraying for them the successful realization of their desires as a result of adopting your proposal. The solution step, just discussed, is more concerned with logical demonstration. It seeks to produce intellectual conviction in the minds of your hearers. *But mere demonstration of a new and better plan of action than the one now used may not arouse an active desire to take the step.* Emotional arousal is an essential part of the process used to gain action. Picture for your audience how much more satisfactory conditions are likely to be if they will adopt your scheme; make them fear what may happen if they fail to act as you want them to.

As we shall see later, imagery of all kinds enters into this projection of the group into the future. We speak of it as visualization, but the process is not limited to the arousal of a visual image. It may be expedient to appeal to the sense of hearing, smell, and the like. But for the present, strive merely to paint a word picture of some sort showing your remedy in operation, meeting the demands of the audience.

Congressman William C. Dawson, speaking in the House of Representatives on March 3, 1852, furnished an excellent example of the visualization step. He had discussed at some

length the proposed Homestead Law, the object of which was to permit easy acquisition of land by settlers. After discussing the various features of the bill, Mr. Dawson said:

"Pass this bill and it will provide homes, and happy ones, for a vast number of meritorious persons, and teach them the full value of a government which desires to fulfil the first of its duties—that of promoting the happiness and prosperity of its citizens.

"What a useful lesson would such a plan prove to the governments of Europe, and what an example would it furnish of republican care for the good of all, thus promoted by our happy institutions. It would present a spectacle at which the patriot, in the full exaltation of his heart, might rejoice; at which the honorable gentleman from Tennessee (Mr. Johnson) might rejoice, as Lysurgus did when returning through the fields just reaped, after the generous provisions that he had made for the citizens of Sparta and Laconia; and seeing the shocks standing parallel and equal, he smiled, and said to some that were by: 'How like is Laconia to an estate newly divided among many brothers.'"

ACTION STEP

The final step in the securing of any action is that of summation and conclusion. *The importance of one final turn of the wheel cannot be overemphasized.* Notice the particularly effective conversationalist, when you have passed a pleasant evening with him. He does not say merely "good night," and then retire. That would be distinctly a "let down" from the congenial plane upon which the evening

has been spent. Instead, he tells one final anecdote more interesting, perhaps, than any he has yet related, thus leaving you with the impression that there are many more pleasant evenings in store for you in his company. The successful salesman, too, not infrequently saves his choicest bit until the decisive moment—that moment when his prospect is about to sign on the dotted line. Public speakers from Demosthenes to Beveridge have devoted no little attention to what we term the action phase of the speech. In the final moments of a talk, it is imperative that you make a good impression to leave in the minds of your audience.

Precisely how does one go about building this action step of a speech? What should it contain? What methods are used to develop it? Only general directions will be indulged in at this point; more specific directions will follow in a later lesson.

In general, let your action phase sum up what has preceded, and invite definite action from the group. Notice the method employed by Senator James A. Reed in concluding a political speech at Sedalia, Missouri:

“Let us demand the honest administration of government; the swift and sure punishment of all public plunderers, bribemongers, and other malefactors; the equalization of the burden of taxation; the repeal of all laws creating special privileges; the dismissal of an army of spies, snoopers, sneaks, and informers;

the liberation of honest business from oppressive interference by governmental agents; the prosecution and punishment of those who, by trusts, combinations, and restraints of trade, make war on honest business and despoil the people."

Gaining attention, stating a problem, offering a solution, making that solution appear highly desirable, and inviting specific action, then, are the five essential steps in the development of a persuasive speech. It is usually unwise to omit any of these steps. Later lessons will demonstrate that special conditions qualify the importance, length, and character of certain steps. But, for the present, learn to develop fully each of the five steps.

Read carefully the complete speech that is printed below, noticing particularly each of the five steps as shown by the boxes surrounding each one.

SHIP-SHAPE CONDITION

ATTENTION

"The last cable is off—the whistle blows—and the great liner starts on another long voyage. As the shore line fades away, veterans and inexperienced travellers, alike, can only guess what the future holds in store. But they know that before the ship sailed, every vital part was given painstaking inspection. Hour after hour throughout the voyage, the same watchfulness will be continued. The captain is ready to meet heavy seas, for in fair weather he has prepared for storms.

PROBLEM

"Each of us, during the autumn, bears a strange resemblance to a ship leaving port. Some, sturdy and sound, ready for what may come; others, weak and unfit for a crisis; still others needing only a slight overhauling to qualify them to meet the added hazards which the winter months bring.

"January claims more deaths than December, and February more than January. Year after year, the same thing occurs—because men and women and children have not fortified their bodies to meet the rigors of winter. Then follows March—March called the 'danger month,' because it is then that neglected colds suddenly change from seemingly unimportant affairs to deadly menaces. Tired hearts and racked lungs make only a feeble fight for life. The plain truth is that all too many people live an abnormal life in the winter time. They eat too much. They do not get enough exercise nor enough fresh air. Too heavy a diet and too little sleep make a bad foundation on which to build health and strength.

SOLUTION

"So now, during the crisp, autumn weather, exercise in the open whenever possible. And during the winter, if you have no time or opportunity for outdoor exercise, you will find that intelligent daily indoor exercise in a properly ventilated room is a fine substitute—a daily tonic.

"But, first of all, have a thorough physical examination. If there are any defects which can be corrected, see that they are given immediate attention.

VISUALIZATION

"It is a real cause for thanksgiving that this is only November, and there is still plenty of time to make preparations for sailing safely through the 'danger month.'

ACTION

"You who are wise will fit yourselves to meet the approaching winter months in ship-shape condition."¹

Prepare to meet the "dangers" of confronting an audience by performing the following exercises:

- I. Think of a topic for a ten-minute speech.
- II. Formulate an exact purpose; state definitely some reaction that you desire upon this topic.
- III. Select a good method of gaining attention.
- IV. Think of every possible way of arousing dissatisfaction with the present situation.
- V. Decide upon the best way of stating your solution to the problem.
- VI. Consider the best ways of showing that this solution is a good one.
- VII. Plan the best way to visualize for

¹Used by permission of The Metropolitan Life Insurance Co.

your audience the benefits of your proposition.

VIII. State one or more definite steps that you want your audience to take to put into effect your suggestion.

IX. Select ten advertisements that follow the motivating process described in this chapter.

LESSON VIII

THE COMPLETE SPEECH PLAN

"Order is the sanity of the mind, the health of the body, the peace of the city, the security of the state. As the beams to a house . . . so is order to all things."
—*Southey*.

The skeleton shapes the body and gives it strength and beauty. The steel framework of a skyscraper determines its form and holds the building together as a unit. So, too, the outline welds together the parts of a speech. The individual units of a machine will not by themselves perform the function of the whole machine. Bound together, they complete the task.

Give direction and force to your speaking by preparing a careful outline of what you wish to say.

ESSENTIALS OF A GOOD OUTLINE

There are many good ways of making an outline, and many more ways that are bad. The essentials of a good outline are three: clarity, condensation, and neatness. Clarity to aid the speaker and his auditors to progress logically from one step to the next, until the desired end is achieved; *condensation* so that

the relationship between ideas may be grasped readily; *neatness*, so that the structure may be easily usable.

Three general types of outlines should be noted by the student of persuasive speaking. These may be termed (1) *the full-sentence type*; (2) *the key-word type*; (3) *the block type*. Each serves a particular purpose, as we shall note during the course of this lesson.

Care in preparation dictates that you shall first draw up an outline in complete-sentence form: that is, a full statement should be made of each main idea and the more important sub-ideas by which you expect to develop each step in your talk. In the model outline printed below, note particularly the logical relationship between the central ideas and the lesser ones used to amplify them.

NOMINATION OF U. S. GRANT

(Delivered by Roscoe Conkling, at the Republican National Convention, in Chicago, June 5, 1880)

ATTENTION

I. "When asked what state he hails from,
Our sole reply shall be,
He comes from Appomattox,
And its famous apple tree."

II. I rise to propose a nomination with which
the country and the Republican party can
grandly win.

PROBLEM

- I. The need of the hour is not:
 - A. Of a candidate who can carry Michigan;
 - B. Of a candidate who can carry the territories.
- II. The supreme need of the hour is of a candidate who can carry doubtful states:
 - A. Not of the North alone;
 - B. But of the South as well.

SOLUTION

- I. Ulysses S. Grant can carry not only the North, but several states of the South.
 - A. The Nation leans on him with confidence and trust.
 - 1. The country and the world know the greatness of his service.
 - a. He never betrayed a cause or a friend.
 - b. He has a wealth of experience.
 - c. Assaults upon him have strengthened his hold on the public.
 - d. He has shown the genius of common sense:
 - (1) In internal disputes;
 - (2) In vetoing inflation.
 - B. The argument that the nation should not trust Grant for a third term is pointless.
 - 1. He has been weighed in the balance and found not wanting.
 - a. He is the arch-preserver of his country.

- (1) In war;
- (2) In peace.
2. His experience makes him especially competent.
 - a. In all walks of life we trust experienced men.
 - b. What makes the Presidential office an exception to all things else?
3. Grant has not used official power to perpetuate his term.

VISUALIZATION

- I. This convention is master of a supreme opportunity.
 - A. It can name the next President.
 - B. It can break the power which dominates and mildews the South.
- II. With Grant as our leader, we shall have no defensive campaign.
 - A. We shall have no apologies to make.

ACTION

- I. Let us speed the nation in a career of grandeur eclipsing all past achievements.
- II. Nominate Ulysses S. Grant!

Now, read the complete speech based upon the outline. Notice how it grows out of the skeleton.

NOMINATION OF U. S. GRANT

ATTENTION

"When asked what state he hails from,
Our sole reply shall be,
He comes from Appomattox,
And its famous apple tree."

"In obedience to instructions I should never dare to disregard—expressing, also, my own firm convictions—I rise to propose a nomination with which the country and the Republican party can grandly win. The election before us is to be the Austerlitz of American politics. It will decide for many years whether the country shall be Republican or Cossack.

PROBLEM

"The supreme need of the hour is not a candidate who can carry Michigan. All Republicans can do that. The need is not of a candidate who is popular in the Territories, because they have no vote. The need is of a candidate who can carry doubtful states. Not doubtful states of the North alone, but doubtful states of the South, which we have heard, if I understand it aright, ought to have little or no part here, because the South has nothing to give, but everything to receive. No, gentlemen, the need that presses upon the conscience of this convention is of a candidate who can carry doubtful states both North and South.

SOLUTION

"And believing that he, more surely than any other man, can carry New York against any opponent, and can carry not only the North but several states of the South, New York is for Ulysses S. Grant. Never defeated in peace or in war, his name is the most illustrious borne by living man.

"His services attest his greatness, and the country—nay, the world—knows them by heart. His fame was earned not alone in things written and said, but by the arduous greatness of things done. And perils and emergencies will search in vain, as they have searched in vain in the past, for any other on whom the nation leans with such confidence and trust. Never having had a policy to enforce against the will of the people, he never betrayed a cause or a friend, and the people will never desert nor betray him. Standing on the highest eminence of human distinction, modest, firm, simple, and self-poised, having filled all lands with his renown, he has seen not only the high born and the titled, but the poor and the lowly, in the uttermost ends of the earth, rise and uncover before him. He has studied the needs and defects of many systems of government, and he has returned, a better American than ever, with a wealth of knowledge and experience added to the hard common sense which shone so conspicuously in all the fierce light that beat upon him during sixteen years, the most trying, the most portentous, the most perilous in the nation's history.

"Vilified and reviled, ruthlessly aspersed by unnumbered presses, not in other lands,

but in his own, assaults upon him have seasoned and strengthened his hold on the public heart. Calumny's ammunition has all been exploded: the powder has all been burned once. Its force is all spent; and the name of Grant will glitter a bright and imperishable star in the diadem of the republic when those who have tried to tarnish that name have mouldered in forgotten graves, and when their memories and their epitaphs have vanished utterly.

"Never elated by success, never depressed by adversity, he has ever, in peace as in war, shown the genius of common sense. The terms prescribed for Lee's surrender foreshadowed the wisest prophecies and principles of reconstruction. Victor in the greatest war of modern times, he quickly signalized his aversion to war and his love of peace by an arbitration of internal disputes which stands as the wisest, the most majestic example of its kind in the world's diplomacy. When inflation, at the height of its popularity and frenzy, had swept both houses of Congress, it was the veto of Grant, which, single and alone, overthrew expansion and cleared the way for specie-resumption. To him, immeasurably more than to any other man, is due the fact that every paper dollar is at last as good as gold.

"His integrity, his common sense, his courage, his unequalled experience, are the qualities offered to his country. The only argument that the wit of man or the stress of politics has devised is one that would dumfound Solomon, because he thought there was nothing new under the sun. Having tried Grant twice and found him faithful, we are told that we must not, even after a period of years, trust

him again. My countrymen! My countrymen! What stultification does not such a fallacy involve! The American people exclude Jefferson Davis from public trust. Why? Why? Because he was the arch-traitor and would-be destroyer; and now the same people are asked to ostracize Grant and not to trust him. Why? Why? I repeat: because he was the arch-preserver of his country, and because not only in war, but twice as civil magistrate, he gave his highest, noblest efforts to the republic. Is this an electioneering juggle, or is it hypocrisy's masquerade? There is no field of human activity in which rational beings object to an agent because he has been weighed in the balance and found not wanting. There is, I say, no department of human reason in which sane men reject an agent because he has had experience making him exceptionally competent and fit. From the man who shoes your horse to the lawyer who tries your cause, the officer who manages your railway and your mill, the doctor into whose hands you give your life, or the minister who seeks to save your soul, what man do you reject because by his works you have known him and found him faithful and fit? What makes the Presidential office an exception to all things else in the common sense to be applied in selecting its incumbent? Who dares—who dares to put fetters on that free choice and judgment which is the birthright of the American people?

“Can it be said that Grant has used official power and place to perpetuate his term? He has no place, and official power has not been used for him. Without patronage and without emissaries, without committees, without bureaus, without telegraph wires running from

his house to this convention, or running from his house anywhere else, this man is the candidate whose friends have never threatened to bolt unless this convention did as they said. He is a Republican who never wavers. He and his friends stand by the creed and the candidate of the Republican party. They hold the rightful rule of the majority as the very essence of their faith, and they mean to uphold that faith against not only the common enemy, but against the charlatans, jayhawkers, tramps, and guerillas—the men who deploy between the lines, and forage now on one side and then on the other.

VISUALIZATION

“This convention is master of a supreme opportunity. It can name the next President. It can make sure of his election. It can make sure not only of his election, but of his certain and peaceful inauguration. More than all, it can break that power which dominates and mildews the South. It can overthrow an organization whose very existence is a standing protest against progress.

“The purpose of the Democratic party is spoils. Its very hope of existence is a solid South. Its success is a menace to order and prosperity. I say this convention can overthrow that power. It can emancipate the solid South. It can speed the nation in a career of grandeur eclipsing all past achievements.

“With Grant as our leader we shall have no defensive campaign. No! We shall have nothing to explain away. We shall have no apologies to make. The shafts and the arrows have all been aimed at him, and they lie broken and harmless at his feet.

ACTION

"Gentlemen, we have only to listen above the din and look beyond the dust of an hour to behold the Republican party advancing with its ensigns resplendent with illustrious achievements, marching to certain and lasting victory with its greatest Marshal at its head."

Having examined the full-sentence type of outline, let us briefly consider two other useful kinds: the key-word and the block. *By a key-word outline we mean a very much reduced copy of the full-sentence form. Instead of stating fully each main idea and the several subordinate ones,* let a single word or phrase take the place of a sentence or group of sentences. The object of this sort of outline is simplification for the purpose of photographing a speech on your own mind. It should never take the place of the more complete skeleton. A full-sentence outline is essential to complete and careful development of the speech. But, after you have built the speech in this manner, reduce it to the smallest scope consistent with a clear understanding of the whole.

The block outline is simply a variation of the key-word form. The divisions of the speech are indicated by lines, in much the same manner that the five steps are indicated

in each model speech printed in this book. Key-words are inserted in the proper blocks. Many speakers find this a convenient method of procedure. It helps to photograph the outline in the mind.

Mr. Conkling's speech nominating Grant might be reduced to a block and key-word outline in the following manner:

NOMINATION OF U. S. GRANT

ATTENTION

- I. Poem—"When asked . . ."
- II. Country and party.

PROBLEM

- I. Need is not . . .
- II. Need is for doubtful state candidate.

SOLUTION

- I. Grant can carry North and South:
 - A. Confidence and trust of Nation—
 - 1. Service:
 - a. Never betrayed friend,
 - b. Experience,
 - c. Assaults,
 - d. Common sense.
 - B. Third-term argument pointless—
 - 1. Found not wanting.
 - a. Preserver of country in peace and war.
 - 2. Experience valuable.
 - a. We trust experienced men everywhere.
 - C. No use of official power.

VISUALIZATION

- I. Supreme opportunity:
 - A. Name President.
 - B. Break solid South.
- II. No defensive campaign:
 - A. No apologies.

ACTION

- I. Nominate U. S. Grant.

The purpose of tracing through a single speech in its varying forms: complete-sentence outline, written speech, and key-word outline has been to demonstrate the relationship between the three.

X

When you prepare to speak, arrange your ideas in a full-sentence outline; then reduce that to a small skeleton; then speak with that key-word outline as a guide. Photograph it on your mind. Do not carry it on a paper in your hand.

A careful plan will give force and ease to your speaking. Practise the art of outlining by performing the following exercises:

I. Reduce to a full-sentence outline the speech that is printed on page . Indicate the various steps in the speech by means of

boxes, in the manner of the outlines included in this book.

II. Reduce the full-sentence outline just made to a key-word outline.

III. Hand in both a full-sentence and a key-word outline for a ten-minute speech on any topic.

SAMPLE STUDENT OUTLINES

On the following six pages are reproduced model outlines actually constructed by students in class. Model your outlines upon these.

FIRE PROTECTION

(Delivered to a group of citizens in a small city)

ATTENTION

- I. A fire at night is a thrilling spectacle, but the fuel for it most expensive.
- II. To-night it may be your home.

PROBLEM

- I. This city does not have proper fire-fighting equipment.
 - A. There is very low water pressure.
 - B. The department does not have a pumper to increase the pressure.

- C. It is necessary to call on the fire departments of neighboring towns.
 - 1. Time wasted.
 - 2. Expense to the city.
 - 3. Poor business.
- D. Number of serious fires within the past year.
 - 1. Armory.
 - 2. Rooming houses.
- II. The city needs modern equipment.
 - A. Low water pressure demands a pumper.
 - B. Other equipment is needed to reach roofs, etc.

SOLUTION

- I. Popular subscription will buy new equipment.
 - A. You pay \$25.00 to \$50.00 each year of insurance.
 - B. Give that much once and protect your property for years.
- II. Your insurance does not make it unnecessary for you to give to this cause.
 - A. Lost property can seldom be restored by insurance.
 - B. Life cannot be replaced by any insurance company.
- III. Popular subscription will eliminate all red tape.
 - A. You can have the protection in a few weeks' time.

VISUALIZATION

- I. A small subscription will save worry.
 - A. Your families will be safe at home.
 - B. Your property will be protected.
 - C. You will remove a menace that threatens your life.
 - D. Is your life worth \$50.00 to you?

ACTION

- I. Subscribe now!

MOTOR-BUS FRANCHISE

(Delivered before the city council of a small western city)

ATTENTION

- I. Your first interest and duty is to better conditions in this city.

PROBLEM

- I. This city has a good street-car system.
- II. But there are many parts of the city that do not have street-car service.
 - A. Approximately one-half or one-third of your city is more than six blocks from a street-car line.
- III. Quick, comfortable, and economical transportation is one of the prime requisites of a modern city.

SOLUTION

- I. Your present street-car system, augmented by a modern motor-bus system, should put your city in the front rank.
- II. This motor-bus plan is not a laboratory theory, but it has been tried and found satisfactory.
 - A. In Gary, Indiana, the company which I represent is operating with a profit a motor-bus feeder system.
 - B. The people of Gary are "sold" on this service.
- III. A motor-bus system can be changed and re-routed to meet the changing demands of a growing city.
- IV. My company offers to buy the franchise and will guarantee excellent service to the public.
 - A. Bus lines in all parts of the city not now served by street-cars.
 - B. The pioneer rate of ten cents will be lowered as soon as the business has been built up.

VISUALIZATION

- I. Better transportation will build the city.
 - A. It will influence the location of new industries.
 - B. It will extend the limits of the city and relieve congestion.

ACTION

- I. A short tour through your city will convince you that it needs a wider transportation system.
- II. It is your duty to give frank consideration to this proposal.

ELECTRIFICATION

(Delivered before the board of directors of a large railroad)

ATTENTION

- I. The advent of the airplane has made possible great saving in time.
 - A. 1,680 hours by covered wagon; 4 hours by plane.
 1. \$420.00 worth of time by wagon; \$3.00 worth of time by plane.
- II. The public is daily demanding greater speed, luxury, and economy.

PROBLEM

- I. Ours is the task of furnishing transportation with speed, comfort, economy in rates, promptness, dependability, safety, and quietness.
- II. We must compete with the automobile, the motor-bus, the truck, the interurban, the airplane, else we shall go bankrupt.

- A. Some of these means of transportation are outstripping us in service to the public.
 - 1. Heavy traffic is increasing the number of accidents on our system.
 - 2. Our terminal facilities are proving inadequate to serve the public.
 - 3. Heavy grades are retarding the speed of our trains.

SOLUTION

- I. We should electrify this railroad system.
 - A. Greater speed, comfort, durability, dependability, safety, and economical operation will result.
 - B. It is the solution to the terminal problem.
 - C. Increases speed on steep grades.
- II. The only drawback is the first cost.
 - A. Solve this by electrifying short divisions at a time as old equipment deteriorates.
 - B. Utilize water power.

VISUALIZATION

- I. By electrification we shall improve our ability to serve the public, and thus increase the confidence of the public in this system.

ACTION

- I. You must compete with automobiles, trucks, and the like or go to the wall. Which will you choose? Electrification or bankruptcy?

LESSON IX

METHODS OF PREPARATION

“For courage mounteth with occasion.”—*Shakespeare, King John*.

Having looked briefly at a few of the steps involved in preparing to speak, we are now in a position to ask what actual method it is best to follow in constructing a speech and planning for its delivery.

Good speakers follow all sorts of different practices in getting ready to appear before an audience. Some prepare a carefully written manuscript and commit it to memory; others make only an outline from which to develop the thought verbally; some few indulge in little actual preparation.

Former Senator Albert J. Beveridge, one of the greatest speakers of his generation, recommends a very careful sort of preparation. Mr. Beveridge wrote in his book “The Art of Public Speaking”:

“The speaker must master his subject. That means that all the facts must be collected, arranged, studied, and digested—not only data on one side, but the material on the other side and on every side, all of it. And be sure that they are facts, not mere assump-

tions, or unproved assertions. Take nothing for granted. Therefore, check up and verify every item. This means painstaking research, to be sure, but what of it? Are you not proposing to inform, instruct, and advise your fellow citizens? Are you not setting yourself up as a teacher and counsellor of the public?

"Having assembled and marshalled the facts of any problem, think out for yourself the solution those facts compel. Thus, your speech will have originality and personal force—it will be vital and compelling. There will be 'you' in it. Then, write out your ideas as clearly and logically as you can. . . . The speech must now be re-written, and then done over again, the oftener the better. The purpose of re-writing is to remove obscurities and ambiguities that appear—in short, to make every statement logical and clear. It is said that throughout his life, Lincoln would re-write many times any proposition about which he was thinking, in order to reduce the statement of that proposition to its simplest terms. . . .

"The final item of preparation is the submission of the finished manuscript to several friends for criticism and suggestion. At last come the ultimate revision, tightening loose bolts, strengthening feeble places in the argument, reinforcing statements of fact, making clearer points which some critics think obscure, and the like.

"Preparation thus finished, put aside your manuscript and make your speech. Do not try to commit it to memory, unless it is to be delivered on a very important occasion and it is vital that the speech shall be reported accurately."

From the above quotation, it will be seen that Beveridge recommends careful written preparation as a basis for oral presentation. Other effective speakers have disagreed with

him in this conclusion. Woodrow Wilson and William Jennings Bryan seldom wrote out a speech. *They did, however, put great effort* { *into the ordering of their thoughts to secure the particular response sought.* And it should be pointed out that their practice of extemporizing speeches was a habit of mature years, and their ability to do this was the result of extremely careful preparation in the early years of their platform experience.

TYPES OF SPEAKING

In general, it may be said that there are three methods of preparing and delivering a speech: the *impromptu*, the *extemporaneous*, and the *committed*. By *impromptu* is meant that sort of hastily prepared speech that is too frequently indulged in by men who fancy they have something of a gift of speech. The principal characteristic of this method is haste. Some men, their minds saturated with ideas through long years of experience, and accustomed to thinking in public may succeed in this manner. But for the beginner, the method holds many dangers, and is particularly to be avoided, excepting as an exercise to promote rapidity of organizing power and readiness of language. There are, it is true, many occasions upon which one is compelled

to express his ideas with little time for preparation, but as a general rule, hasty and ill-considered speech is to be shunned.

By extemporaneous is meant that sort of speaking that is carefully prepared for in advance, the exact language of which is, however, left largely to the inspiration of the moment. For most situations, this is the most practical type of speaking. Preparation for extemporaneous speaking may vary with conditions, such as the importance of the occasion, the length of time available for preparation, and the like. The amount of writing involved may range from the construction of a simple outline to the production of an accurate manuscript, re-written and polished many times. The chief restriction of the extemporaneous method is that the speech be not committed to memory, but delivered from notes or an outline either carried in the mind or written upon a paper.

By committed is meant that sort of speaking that follows word for word a carefully prepared manuscript. Except in rare cases, it is not advisable for the beginning student to use this method. A concentration upon mere words and a consequent loss of contact with the audience is almost sure to result from this system when employed by any one but the most highly skilled speaker.

A FORMULA FOR USE IN PREPARING A SPEECH

In preparing a speech, it is convenient to follow some sort of a formula. One should fall into the habit of going through certain definite steps, as carefully as the time available allows. These steps have all been discussed. Below is a formula for preparation made up of steps already outlined in previous chapters:

(1) Select a topic. If there is a topic assigned, you are, of course, relieved of that responsibility. If possible, get a topic in which you are interested, and in which you have reason to believe the audience may be interested.

(2) Study all the available material, as suggested in Lesson IV.

(3) Study your probable audience, according to the methods suggested in Lesson V.

(4) Decide upon a definite response that you want from your listeners. Be sure that it is a reasonable one, one that they are capable of making.

(5) Select and organize your material in the manner suggested in Lessons III and VII.

(6) Prepare a careful outline. Write out the speech if you wish. Reduce either the outline or the manuscript to a skeleton that may be easily photographed on the mind.

(7) Deliver the speech in private as many times as it is convenient to do so, keeping in mind always that the object of your speaking is to communicate—to establish contact with your listeners.

Step number seven is of very great importance to effective presentation. Frequently we spend too much of the time allotted for preparation on a mere written or mental process, forgetting that speech is essentially oral communication; that thinking and writing are merely preparatory to speaking; that persuasion depends, often, quite as much on how a thing is said as it does upon what is spoken. The need for careful oral preparation can scarcely be over-emphasized.

Form the habit of taking the steps suggested above whenever you prepare for speaking.

LESSON X

GENERAL REMARKS ON DELIVERY

“Knowledge comes, but wisdom lingers.”—*Tennyson*.

Delivery is getting the speech from the mind and heart of the speaker into the mind and heart of the auditor. The right and proper delivery is the one that delivers.

It is not uncommon for a man to have many worth-while things to say—things that are of vital import to his listeners—and yet find himself completely unable to present those ideas to the group before him in a manner that will hold their attention. Delivery concerns itself not only with the transference of the lines of thought, but also of feelings and emotion; it displays the speaker's character. Your thoughts may be expressed as forcibly in writing as in speaking, but your feelings and emotions that give a personal touch to those thoughts, you yourself, the whole man, can never be recorded on paper. What you are and the way you act often speak louder than what you say. Executives, when they hire an employee for a responsible position, nearly always insist upon a personal interview. Why? Because from that personal contact they may judge more accurately the real “stuff” of

which a man is made. So it is with an audience; the speaker succeeds or fails on his *manner of presentation*: which is, delivery.

We have already noted many factors that govern the delivering of a speech. In the various lessons that you have already studied, many hints have been thrown out as to the correct manner of presenting ideas from the platform. It is the purpose of this lesson to gather up these loose ends and to survey the whole matter of delivery as it concerns the speaker who aims at persuasion.

For the purpose of study, it is convenient to divide the subject of delivery into its three major aspects: *mental, bodily, vocal*. First, we must have the right mental attitude; then we must portray this attitude to our audience through the use of the vocal mechanism and the remainder of the body.

THE MENTAL ASPECT OF DELIVERY

Delivery is in part, then, a matter of mental attitude. All the rules in the world will not make a man speak well unless he has something to say and the confidence to say it. For the most part, we have already seen those elements of mental attitude which make for effective speaking. In that lesson which dealt with making contact with an audience were

mentioned the elements of *sincerity*, *enthusiasm*, *simplicity*, and *moderation*. These may all be considered a part of the speaker's mental equipment that puts him on the road to the sure transference of his ideas to the minds and hearts of his listeners. To these four we may add *earnestness* and *confidence* as mental key-notes of good delivery.

Much of Billy Sunday's effectiveness is due to his earnestness of purpose. *The urge to communicate something is, perhaps, the most important element in mental attitude that makes for effective delivery.* Without this element, speaking tends to become perfunctory and recitative. Every one has heard speakers who seemed to lack genuineness and enthusiasm. They could not hold the attention of their audience or arouse it to action because *they did not have an ardent belief in the value of their own ideas.* They did not have the urge to communicate those ideas.

Persuasive speaking should be conceived of in terms of stimulus and response. If the stimulus is not alive, active, dynamic, the reaction called forth is weak and sluggish, or it altogether fails to materialize. Cultivate a mental attitude that is earnest, sincere, and communicative. The most persuasive delivery is that which arises out of an honest urge to communicate an idea to some one else.

Confidence is a feeling of security, self-assurance, self-reliance, courage, and strength. Confidence means the feeling of self-mastery and self-control of the physical and mental activities. John Milton said: "Confidence imparts a wonderful inspiration to its possessor." Confidence is one of the essential attitudes of mind in good delivery. It is the urge that drives a man on to success. Cultivate the confident attitude of mind! Confidence is born of knowledge. There is no substitute for knowledge. The man who is well prepared, who has analyzed his audience carefully, who has amassed a wealth of good material to move the particular group before him may appear before his audience with confidence in his ability to "put it over." This is an essential part of the correct attitude of mind to insure good delivery.

So much for the mental aspect. Let us deal now with that aspect of delivery which concerns the use of the body as a whole, reserving until last a consideration of that part played by the voice in transferring your thoughts to an audience.

THE PHYSICAL ASPECT OF DELIVERY

Those who have attended a showing of the new talking movies produced by means of an

instrument known as the Vitaphone have had brought to their attention forcibly the persuasive value of the speaker's body in action. Voice alone cannot carry the whole message; nor can action by itself transfer the thoughts and feelings of one man to another. But an effective combination of the two, like the fusion of two elements in a chemical compound, produces the desired result. *Effective speaking is an act of the whole man—his thought, voice, and physical activity in close harmony.* The problem of good delivery is "Suiting the action to the word and the word to the action" as Shakespeare remarked.

Now the whole body is a unit, and one part cannot act effectively without help from the other parts. That is to say, not only must the speaker aim at synchronization of mental, vocal, and bodily activity, but he must aim at a community of action by the various units that go to make up the physical aspect of a man as viewed by the audience. Co-ordination is the chief element to be sought in bodily activity; let the body work as a unit.

But although it is harmony of action that we strive to achieve, there is value in separating the various units involved in bodily activity from their natural setting, and studying the separate parts. Thus, we may distinguish the *head*, the *arms*, and the *feet*, and

single them out as worthy of individual attention. No attempt will be made in this lesson to analyze these individual members of the body. Their uses will be developed fully in later lessons, the particular object of this lesson being to acquaint you with the entire problem of delivery in its threefold aspect: mental, bodily, vocal.

The problem of bodily action is primarily that of substituting controlled movement for random movement. It is easy enough to stand on your feet and gesticulate wildly or pace to and fro before the audience. But this sort of activity is very likely to be of more harm to a speaker than it is of value. The object of all action is to punctuate a speech: to make the important ideas stand out from the less important. In fact, the prime object of all delivery is to emphasize the significant phases of your address and to make it apparent to an audience that these are the important ideas. And in this job of punctuation, controlled bodily movements play an important rôle. Not merely to move for the sake of movement, but to make every movement carry a meaning should be your object.

How much action should one use? This is a difficult question to answer, unless one knows precisely the conditions under which you are going to speak. What we have said

about "controlling movement" and avoiding "random movement" should not be construed by the beginner as a warning against letting the body work as freely as it will. *The tendency of most individuals is to speak with too little activity.* Wooden cigar-store Indians are the rule rather than the exception, among those who are not too familiar with the platform. *The first rule to follow is get some action, be alive.* Do something to punctuate your ideas and make the important ones stand out. The amount of action required under differing circumstances will become apparent after you have gained a certain mastery of bodily movement. For the present, put all of the vitality available into your speech. It is scarcely possible to overplay the game while you are learning.

There is no royal road to success in bodily delivery. *Experimentation, practice, and more practice; these are the only methods that will gain sure results.* As each new element of bodily action is introduced during the course of the remaining lessons, practise it before a mirror and then practise it before other people. Satisfy yourself, first; then attempt to satisfy as many critics as you can secure. Do not be afraid of experimentation. Thomas Edison once remarked that he never believed what he read in a book or what he was told

until he had verified it by his own efforts. This is a sound theory to apply to the elements of bodily action. Learn what others have found to be the best methods of delivery. Then develop your own.

THE VOCAL ASPECT OF DELIVERY

Turn now to the third phase of presenting a speech, that of vocal delivery. Of the instruments of speech, the vocal organs are the most "taken for granted." We have lived with our voices for such a long period of time, and we have used them and misused them with such utter abandon, that we fail to realize, frequently, the vital part that these instruments play in our daily lives. With our voices, we cry when we are babies, shout when we are children, recite when we are students, dicker when we are business men, and recount to our grand-children the wonders of forgotten ages when we grow old. And because of the very common use that we make of this vocal mechanism, we are inclined to take it very much for granted.

Most of us really have quite decent voices, and use the vocal organs with a fair degree of skill, due to habit. There are some individuals who are afflicted with what we term "speech defects." This book makes no attempt to solve

their problems. *If your speech is noticeably abnormal, go to a speech specialist.* He will diagnose your particular trouble and set you in the way of remedying it. Our concern here is with those who possess a normal speech mechanism, those who have "taken their voices for granted."

Great improvement in our power to communicate ideas will result from a little close application to the study of vocal delivery. If some of us could listen to ourselves talk for a little while, we would be amazed at our lack of effectiveness in the communication of thought, purely and simply because of a failure to make full use of the innate powers of the vocal machinery.

This lesson will make no attempt at a thorough analysis of the vocal mechanism. Our purpose at this time is to survey the general problem of delivery. It is sufficient to note here that we may distinguish, for the purposes of study, four distinct parts of the machine with which we produce speech sounds: the breathing apparatus; the original sound producers—the vocal cords; the amplifiers; and the interrupters. These four elements and their relation to effective delivery will be discussed in a later lesson.

POSTURE

This lesson has attempted to present a bird's-eye view of the matter of presenting a speech to an audience. It has surveyed the three aspects of delivery: *mental, bodily, vocal*. There is one specific problem of presentation which concerns, more or less, all three of the major elements of the subject. That is the posture of the speaker. A correct and easy standing position on the platform has much to do with a speaker's mental attitude, and makes easier the acquisition of correct vocal and physical habits.

The best posture is that which is easiest to maintain, draws the least attention to itself, and allows for the greatest amount of freedom and activity. A firm foundation is the first requisite. It is usually best to place one foot slightly in advance of the other; the feet should not be spread apart too great a distance, nor should they be held together in military fashion. The speaker's body should be fairly erect, but not stiffly so. In general, one should walk to the front of the platform, stand in a normal, easy position, wait until the audience has settled itself, and then begin to speak.

Practise the three aspects of delivery by use of the following exercise:

- I. Commit to memory the speech reproduced below:
 - a. Select the main ideas in it.
 - b. Deliver the speech many times, striving to emphasize with changes of voice and action the main ideas.

BREVITY OF SPEECH

"We are to consider some of the problems that have been bothering public speakers ever since Demosthenes and his associates took up oratory as a profession rather than a trade. We see that there are such things as problems concerning one's audience, one's material, and the reaction one wants to get from his audience. These problems have increased with each generation because people in general are much better educated in a given generation than in the one preceding. The people have heard of Psychology and have learned that they possess reaction patterns, complexes, dual personalities, I. Q's and all sorts of things. The audience would get away from the speaker were it not for the fact that these newer problems are solved as they come up by 'The Science of Psychology' and 'The Art of Public Speaking.' Nevertheless, many speakers continue to make one glaring error which was probably invented by the first public speaker. Given half a chance by the chairman or toast-master, and mild applause from the audience, the average speaker will continue to expound until either he or his audience is carried out.

"Brevity is the soul of wit—also of the interest in a speech. If a speaker has no time limit,

how long is a speech? How long is a rope? Both should be kept to a minimum, for safety. Give a speaker too much rope, and he will hang himself.

"Not long ago the President of Turkey made a speech of 400,000 words that took seven days to deliver. His name is either Mustafa Kemal or Mustuft Ben Batti, I don't know which. At any rate, he must have been long-winded. He gave the history of Turkey since the Armistice to the present time. He is a man of great courage and is accustomed to taking such risks. He abolished the Caliphate, an old Turkish institution; he reorganized the government; he brought about the emancipation of women—this alone proves he is a courageous man. He had to be—to do all these things and then talk about it for seven days to educate the peasants.

"In *The Literary Digest*, a writer says that public speaking is the art of diluting a two-minute idea with a two-hour vocabulary. He is wrong. Anybody who can take a two-hour idea and put it over to an audience in two minutes has made his public speaking an art. At Gettysburg somebody, we've forgotten who, spoke for two hours; and then Lincoln covered the same subject just as thoroughly in two minutes. Lincoln would have been remembered for that speech alone.

"*Be brief!* Don't run on and on. Make your point as quickly and as sharply as possible, and, when you've made your point, stop."¹

II. Make a one-minute speech on the correct posture for the speaker to assume.

¹Used by permission of Victor L. Brink.

- III. Pantomime some simple, every-day action such as shaving, building a fire, operating an automobile, or making a telephone call.

LESSON XI

THE ATTENTION STEP

“Human nature craves novelty.”—*Pliny*.

An epoch-making flight across the Atlantic Ocean focussed the eyes of the entire world upon one man. Rather unintentionally, Lindbergh achieved what every public speaker schemes to gain: the undivided attention of a group of people. Every great speaker has been a master of the art of gaining and holding attention.

Attention may be defined as a state of readiness to respond to one stimulus or set of stimuli in preference to competing stimuli. When an individual attends to a particular object, he is inclined to exclude from his immediate consciousness all sights, sounds, feelings, smells, and the like which are dissociated from the special object of interest. Attention centred on a speaker is like a crevice opened in a dam. Through this crevice the stream of persuasion flows unimpeded. Clearly, the problem of making an audience respond to your proposals is, first of all, one of gaining attention.

It must not be thought, however, that

merely *gaining* a hearing is the only problem; you must *retain* the interest of your auditors all the time that you are on the platform. But spontaneous attention focussed on your proposition in the first minute that you are before the group—even in your first sentence—is of vital importance in gaining your objective. For this reason, we designate the opening of a speech as the attention step.

It is the purpose of this lesson to examine (1) *the nature of attention*; (2) *the factors which gain it*; (3) *the application of these factors to the opening of a speech*.

THE NATURE OF ATTENTION

A man may force himself to concentrate his mind upon what you are saying; in which case, his attention is said to be forced. Or, he may listen wholly without effort; in which case, his attention is said to be spontaneous. Spectators absorbed in a thrilling game of football typify this effortless attention. It is not to be understood, however, that there are really different kinds of attention. The difference is rather in the means of securing the readiness to respond: whether it is coaxed from us by interesting objects of thought without exertion on our part, or compelled by our active effort.

It takes no great mastery of Psychology to conclude that the most valuable kind of attention for a speaker to secure is that effortless variety which we speak of as spontaneous.

THE FACTORS OF ATTENTION

This spontaneous attention is coaxed from persons by various means. It is aroused by certain factors common to nearly every one. Let three men walk down Michigan Boulevard in Chicago. One is an architect: the features of some new building will absorb his interest. One is a clothing designer: a flashing costume strikes his eye. One is an advertising man: a huge electric sign engages his mind. Each is oblivious to many other interesting sights about him. But let two motor-busses come together with a crash, and the immediate attention of all the men is directed toward the accident. This little illustration suggests certain of the general factors of spontaneous attention. Let us notice seven of these factors.

(1) *The vital: that which touches the personal welfare of the individuals addressed.* When a politician tells the farmers of the middle west that the government should take steps to stabilize the prices of farm products, he is striking at a very vital point in the

lives of his listeners. For a full discussion of this factor of attention, consult Lesson XIV, in which are discussed the motives for human action.

(2) The unusual: that which is out of the ordinary. Woodrow Wilson furnished many examples of the unexpected in his speeches. One instance of particular note is found in his address to the Phi Beta Kappa Society of Yale University in 1908. On that occasion he said: "I want you to understand that if the Angel Gabriel applied for admission to Princeton University and could not pass the entrance examinations, he would not be admitted."

(3) The humorous: that which relieves monotony by provoking laughter and amusement. It is a fallacy to assume that humor lurks only in stories. It is the peculiar phrase and manner of expression that most frequently results in laughter of the most valuable sort to a speaker. William Howard Taft, speaking before the Lotos Club of New York City on November 15, 1912, furnished a number of amusing examples of humor. Speaking of a proposal of William Jennings Bryan's concerning the disposition of ex-Presidents, Taft said: "I think we should give great and respectful consideration to his suggestion. Instead of ending the ex-Presiden-

tial life by chloroform or lotos-eating, he proposes that it should expire under the anæsthetic effect of the debates in the Senate."

(4) The mysterious: that which arouses curiosity and provokes the mind to wonder what is coming next. William C. Redfield, former Secretary of Commerce, furnished the following example of the use of curiosity in gaining attention: "I have been cudgelling what serves me as a brain in an effort to find something to say to you that would 'stick.' Of course, it must be worth sticking or it will not stick and therein lies the difficulty. One does not wish to place before you a series of bromidics, nor to repeat that which instructors will tell you far better in coming weeks."

(5) The concrete: that which is couched in terms that the audience may visualize. We have already seen the nature of concreteness: that it is the statement of ideas in terms that are completely and readily grasped by your listeners, due to their previous experiences. When Christ wished to picture the state of the soul necessary for a man to gain admittance to Heaven, he used a concrete statement: "except ye become as little children, ye shall not enter into the Kingdom of Heaven."

(6) *The specific: that which deals in particulars rather than in the general.*

(7) *The animated: that which is active,*

alive, alert. This factor pertains particularly to the *bodily activity* of the speaker himself.¹

METHODS OF BUILDING THE ATTENTION STEP

It will be observed that what we have said about the general factors of spontaneous attention applies to the handling of material in all parts of a speech. Let us now apply each of these factors to certain specific methods of building the attention step.

It may be noted that there are six or more good ways of opening a speech and focussing the attention of the audience upon the problem at hand. These six are: *Illustration, story, general statement, direct question, personal reference, and reference to the occasion.* Many combinations of these six will be found used by the best speakers.

(1) *The value of a good illustration to catch the attention can scarcely be overemphasized.* Abraham Lincoln was master of this method of attention getting. A large part of his stock in trade consisted of homely illustrations that caught the fancy of his listeners and brought home to them the importance of the problem under discussion. One of the most famous of Lincoln's illustrations might be noted here: "A house divided against itself cannot stand." Illustration is the life of a

¹For a further discussion of this factor, see Lessons X and XII.

speech. Almost instantly, a good illustration gets attention. The test of a good illustration has already been mentioned in an earlier lesson.

(2) *Stories are dramatized illustrations.* Drama is vital; it exhibits real persons in action; it catches attention. Men are interested in the doings of other people. They like human affairs, tales of real individuals. The story to introduce a speech may or may not be humorous in nature. A story that is intended to be humorous and that fails in its purpose of arousing laughter is worse than useless as an attention getter. If you are not certain about the mirth-provoking qualities of an alleged humorous story, do not use it.

There are many stories of a non-humorous nature that will serve to focus the attention of an audience upon some situation of which you wish them to be aware. For example, a student speaker urging the necessity of taking certain steps to get a better water-supply in his home town began the speech with this story:

"I want to do something useful, something really great for Paris," declared Napoleon to his Prime Minister. "What do you suggest?"

"The city must have a better water-supply, or growth is impossible," replied the minister. He thereupon described a method for bringing water from the Oureq River.

"Good!" exclaimed Napoleon. "Send five hundred men to La Villette to-morrow to start digging."

Two particular cautions are in order about stories in the attention phase. First, be sure that the story is apropos: that is, be sure that it is suited to the topic under discussion and to the occasion upon which it is used. In the second place, learn how to tell a story. Get it firmly in mind. Do not drag it out: let it be brief and to the point. A story well told is worth a ton of argument, but a story badly told can scarcely be compensated for by all the argument in the world.

(3) *General statements, particularly those of a startling nature, are frequently good attention getters.* For example, a statement of Edgar A. Guest: "A gossip is a public menace, and richly deserves to be muzzled, for a biting, dishonest human tongue can do more harm than the snapping jaws of a dog!" General statements may be either original ones or quotations. In either case, the statement used should lead naturally into the problem you wish to discuss.

Two examples of general statements used in the opening of a speech will serve to illustrate this method of gaining attention. Senator T. H. Benton, on April 8, 1828, used this opening sentence to gain the attention of the United States Senate: "I know it to be writ-

ten in that book which is the epitome of all knowledge, that 'the rich man ruleth the poor, and the borrower is servant of the lender.'" A student speaker opened a talk on "Prohibition" in this fashion: "There are twenty-five people in this audience who have violated the Constitution of the United States within the past year."

(4) *A personal question often draws attention easily, and focusses it upon the matter at issue.* This is a particularly objective method of beginning a speech, and is to be recommended for use in numerous situations. For instance: "Are you familiar with the men seeking the gubernatorial nomination in this state?" Or, "Are you aware that ten members of this audience will die in railroad-crossing accidents during the next two years?"

(5) *A personal reference is used by a great many speakers at the opening of an address.* This is, perhaps, the most difficult opening to use effectively, and should be avoided unless the speaker can make such personal reference with modesty and good taste. Booker T. Washington furnished an excellent model for this type of opening in his address at the dinner of the Harvard alumni, June 24, 1896. On that occasion he said:

"It would in some measure relieve my embarrassment if I could, even in a slight degree, feel myself

worthy of the great honor which you do me to-day. Why you have called me from the Black Belt of the South, from among my humble people, to share in the honors of this occasion, is not for me to explain; and yet it may not be inappropriate for me to suggest that it seems to me that one of the most vital questions that touches our American life, is how to bring the strong, wealthy, and learned into helpful touch with the poorest, most ignorant, and humble. . . ."

(6) *Reference to the occasion of the speech is a not uncommon means of gaining attention.* Woodrow Wilson, speaking at Independence Hall in Philadelphia on the one hundred and thirty-eighth anniversary of the signing of the Declaration of Independence, used to advantage this method:

"We are assembled to celebrate the one hundred and thirty-eighth anniversary of the birth of the United States. I suppose that we can more vividly realize the circumstances of that birth standing on this historic spot than it would be possible to realize them anywhere else. . . ."

We have seen six useful methods of developing the attention step of a speech. Many combinations of these methods may be utilized. In point of fact, it is difficult to discover very many good examples of a single method standing alone. In each of these six methods of opening a speech, the general factors of attention that we have discussed may be utilized. If you begin with an illustration, make

it vital, unusual, humorous, mysterious, concrete, or specific. Similarly, if you tell a story to gain attention, let it observe these general factors that have a tendency to catch the interest of the audience.

In general, it may be said that the problem of gaining and holding attention is this: State that which is familiar to your audience in new and novel terms. It is the new plus the old that will grip an audience and make them follow you to the end of your speech. Let your formula for gaining and holding attention be: New aspects of familiar subjects.

MODIFICATIONS OF THE ATTENTION STEP

No two situations which speakers are called upon to handle are exactly alike. Fortunate is the individual who can adjust himself to strange conditions and circumstances. It is no exaggeration to say that the opening of a speech—that part which focusses the attention of your listeners upon the problem that you want to discuss—requires the utmost care in handling. Circumstances alter the methods that you must pursue, the length of time you must spend in arousing interest in your topic, the amount of juggling that you must do to ingratiate yourself with the audience.

In general, it may be said that two kinds of

situations make the attention phase of especial importance. *A hostile audience, either one that is unfriendly to you personally, or one that opposes the measure that you are advocating, constitutes a great challenge to a speaker at the very outset.* He must conciliate them; he must strike common ground; he must touch chords of harmony and friendship in his hearers; he must use all of his powers to overcome the handicap under which he labors.

It should be remembered that a certain amount of common ground can nearly always be discovered between speaker and audience, no matter how wide the gulf between them. They may agree upon *certain phases of the proposition being discussed.* For example, your audience may be heartily in favor of *some method* by which the United States may co-operate with Europe, even though they are completely unwilling to indorse your *particular method* of making possible this co-operation. Then, too, there may be a harmonizing influence in the *common beliefs that the speaker and his audience hold.* The speaker addressing a group hostile to his proposal may find it convenient to emphasize the fact that he adheres to the same political faith, the same religious tenets, the same social theories that his audience believes in. *Common ex-*

periences, too, may need to be played upon in order to secure the good-will of the audience. For a speaker to recall to the minds of his listeners that he too has labored under the trying conditions that surround them, that he has known personally what they are experiencing, frequently mitigates hostility and encourages a feeling of confidence in the speaker's opinion. It is this common ground, this bond of mutual understanding, that must always be the life-raft of the speaker who is confronted with the necessity of addressing a hostile audience, whether that hostility be directed toward himself or whether it be focussed upon the action which he wants his audience to perform.

One particular device is employed more than any other, perhaps, by successful speakers for the purpose of circumventing a hostile attitude on the part of an audience. A beginning is made *outside of the topic which is to be discussed*, and the audience is made to say "yes" to a general principle which will later be applied to the specific problem which the speaker has in mind. A speaker attempting to dissipate hostility toward the League of Nations might begin by recalling that we have long since discarded the principle of settling *individual* disputes by armed force. We have come to realize that only by peaceable means,

arbitration, conciliation, legal procedure, can we justly decide differences that arise between individuals and groups of individuals. Then, having established this principle firmly in the minds of his listeners, the speaker is ready to proceed to the building up of his problem step showing the unsatisfactory methods now employed for settling *international* disagreements. In the solution step, the principle established in the attention step may be called into play with good effect to show the logic of the remedy suggested.

A second situation that makes the attention step of particular importance is that in which you are required to address an apathetic audience. There is nothing quite so disastrous to a speaker's purpose as a lack of interest upon the part of his listeners. And yet this situation is of such common occurrence that it is really the most usual situation confronting the average speaker. Audiences have a most disconcerting habit of being not keenly interested in the topic that you propose to discuss. When anything is to be done, very many people want to "let George do it." It is your business to arouse them from their apathy. They must be made to realize the vital significance of the situation that you are picturing for them. This is not always a simple task, particularly if the audience happens

to be tired or uncomfortable. Any little physical discomfort under which the audience is laboring makes doubly hard the speaker's task of gaining and holding attention.

To overcome the inertia of an apathetic audience, the speaker should resort to startling statements and vivid illustrations. He should hit the vital spots in his audience, and hook the problem up with their dominant urges. He should make a definite and unusual effort to select the most surprising angles of the situation which he is discussing.

Audiences that already favor your proposition, and groups that are open-minded, having no definite opinion upon the scheme you propose, constitute less difficult attention problems than do the hostile and apathetic audiences already discussed. *With a group favorable to the proposition* the function of the attention step is to *intensify* an interest that is already felt. Of particular importance with this sort of a group is the uncovering of new angles of the situation, manifestations of the problem which are novel to the audience. This element of novelty tends to prevent the members of the group from saying to themselves: "We know all about this situation; he is telling an old story." Intensify the interest of an audience that is partial to your proposal by presenting novel angles of the situation.

With a group interested in the topic but undecided upon the solution you have to offer, the function of the attention step is to direct attention toward the basic elements of the problem. This sort of a group is willing to listen to both sides of the question. They want a straightforward, logical discussion of the facts. They want to know the history of the situation and the real causes for the present condition of affairs. With such an audience, it is usually safe to plunge immediately into the basic elements of the problem.

GAUGING ATTENTION

It is usually fairly easy to tell from the expression upon the faces of the individual members of the group how closely they are attending to your remarks. *At the first sign of inattention, do something—almost anything: Stand on your head; do almost anything to focus the attention of the audience upon what you have to say.* Do not let an audience get the best of you!

- I. Select one of the following groups and analyze it as thoroughly as possible:
 - a. Monthly meeting of a Civic Improvement Club.
 - b. Conference of Student Newspaper Editors.

- c. City Board of Education.
- d. Business meeting of a Lodge.
- e. Street-Car Men's Union.
- f. Tourists at a summer hotel.
- g. Committee to Investigate Conditions among Factory Employees.

II. Write out three good ways of gaining the attention of one of the groups analyzed, and focussing that attention upon some problem.

III. Explain what methods you would employ to gain the spontaneous attention of each of the following groups:

- a. Convention of insurance salesmen.
- b. Men who have "roughed it."
- c. Women interested in Social Welfare.
- d. Men of an inventive turn of mind.
- e. Parents of children of high-school age.
- f. Farmers during harvest season.

IV. Make a two-minute speech in which one of the following sentences serves to gain the attention of the audience:

- a. "A man has no more right to say a rude thing to another than to knock him down."—*Dr. Samuel Johnson.*
- b. "How wonderful is Death!
Death, and his Brother, Sleep."
—*P. B. Shelley.*

- c. "Cowards die many times before their death;
The Valiant never taste of death but once."
—*Shakespeare*.
- d. "We may live without friends; we may live without books;
But civilized man cannot live without cooks."
—*Owen Meredith*.
- e. "Some are born great; some achieve greatness;
And some have greatness thrust upon them."
- f. Better have a dog for a friend than for your enemy.
- g. Two dogs strive for a bone; a third walks away with it.

LESSON XII

SPEAKING WITH THE WHOLE BODY

“Action is eloquence, and the eyes of the ignorant are more learned than their ears.”—*Shakespeare*.

We have remarked in an earlier lesson that speech is a complete bodily process: the whole body speaks. *Not the voice alone, but the entire physical makeup communicates thought.*

Notice a child struggling to express himself in a vocabulary that is all too limited to describe what he sees in this rather puzzling world. His hands and arms, head and eyes, torso and limbs work together to supply the missing links of communication. He is a good actor; his body is truly an expressive agent, aiding and abetting the imperfectly developed vocal expression.

Most of us might take a valuable lesson in transference of thought from a child before he has become too self-conscious to permit his body to move in a free and unconstrained manner. The “growing-up” process seems, somehow or other, to rob us of the natural ease and grace of movement that characterizes the earlier years of life. Yet, it is precisely this natural punctuation of thought with the body that the persuasive speaker

must cultivate. *Movement has a significance in transferring both thought and feeling.* An active speaker arouses his audience and rivets their attention upon the subject in hand. Few groups can drift away into revery when the speaker before them is appealing to their natural inclination to watch a moving object.

Why is it that football games draw countless thousands of spectators, while chess matches are viewed by a mere handful of on-lookers? Why is it that boxing matches and baseball series number among their witnesses young boys and old men, laborers and bondholders, ministers and bootleggers? The attraction of these popular sports lies largely in the amount of thrilling action that they involve. Action, Action, Action! That is the watchword of the hour. The public speaker dare not neglect this element so attractive to most of his listeners. The average man is "eye-minded," rather than "ear-minded." That is, he sees first and listens afterward. Therefore, what you do in front of an audience often is of more significance than what you say.

The first step in learning to use the body effectively is to "tear apart" the physical movements and learn the correct use of each unit of the body. *Later, harmony of action, co-ordination between the various parts must be sought.*

HAND AND ARM MOVEMENTS

Arm movements may be analyzed first. The hands and the arms, working in co-operation with the rest of the body, "punctuate" ideas and make definite impressions upon an audience. The hand and the arm movements are sometimes referred to as "gestures." The term is an unfortunate one. It suggests certain set and isolated movements that are indulged in to convey certain ideas. It is true that hand and arm movements tend to become more or less conventionalized. Certain types of movement tend to suggest certain trends of thought. The traffic policeman directs your actions with certain conventionalized symbols that are readily recognizable by the majority of people. Actors, too, register certain feelings by more or less standardized postures and actions. But the effective movement of the hand and arm must, after all, be a more or less individualized action, suited both to the speaker and to the thought he seeks to convey.

It is an easy matter to divide hand and arm "gestures" into certain simple movements, each of which may be practised by itself until the correct use of it becomes automatic and natural. *We may distinguish, first, five fundamental positions into which the hands*

fall during the course of their active use as agents of thought-transference. The index finger may be extended, while the remaining fingers and the thumb are clinched. The hand may be used with the palm turned down; also with the palm turned up. Fourth, the fist may be clenched. Fifth, the hand may be used vertically, with the palm outward toward the audience.

It is impossible to think of these hand positions except in relation to the movement of the entire arm. Any particular movement of the hand and arm consists of raising them to a certain level, using them to emphasize a thought, and returning them to the side of the body. The height that the arm is raised, the vigor with which it is used, and the speed with which it is returned will all depend upon the idea that is being emphasized.

In general, arm movements should not be too much hurried. The upward stroke should begin before the speaker arrives at the thought which requires emphasis by "gesture." The arm should be in position at the exact moment it is required to serve as a punctuating agent. Then, it should be allowed to recede to its natural position at the side, neither so rapidly as to attract undue notice, nor so slowly that it seems to hang in mid-air with no purpose.

Three general levels are sometimes noted to which the hand may be raised. *The lower level* is that from the speaker's abdomen to the floor. *The second* is that between the abdomen and the shoulders. *The third level* is that above the shoulders. Which level the hand and arm will seek to express an idea cannot be determined by rule. Certain ideas seem naturally better expressed when the arm seeks a high level: such thoughts, for instance, as "The nations move forward to the nobler life in store for mankind." Lofty sentiments, ideas upon a high plane physically, mentally, spiritually naturally seem most fittingly interpreted by hand and arm movements that seek the highest level. Most ordinary conceptions will dictate "gestures" that fall in the *second level*, between the abdomen and the shoulders. Some few will find expression in the movements that terminate in *the lower level* below the abdomen. Do not concern yourself too much at first with the level to which an arm movement rises. What best seems to fit the idea, that level should be sought.

Practise much in private before a mirror. The only sure method of acquiring proficiency in bodily movement is to take each unit of the body and discipline it separately. Then, work for co-ordination of the various units of the body into a graceful whole. *It is scarcely*

necessary to point out that the preparation of set "gestures" for a particular speech or passage in a speech is unwise. Make correct and effective movement a part of your "kit of tools" by means of a great deal of conscious practice, and then forget about this artificial aspect of the matter when you speak. Good habits acquired by much practice will carry over into platform work.

HEAD AND EYES

Not only the hands and arms but the head and the eyes perform a certain function in bodily movement. Observe the average man when he protests vigorously against a certain accusation. His denial is made emphatic by quick, decisive movements of the head from side to side. So natural is this method of expressing denial that the movement usually precedes the utterance. Positive affirmation, too, is not infrequently accompanied by a vigorous nodding of the head. The more positive the assertion, the more emphatic is the head motion likely to be. Emphasis is readily gained by a motion of the head. The speaker should not neglect this sort of "gesture."

WALKING ABOUT ON THE PLATFORM

Finally, we may examine the part played by the feet in bodily movement. Moving

about on the platform, changing one's position, walking back and forth is a valuable means of holding attention and making clear your meaning. The speaker who remains rooted to one spot for ten or fifteen minutes cannot hope to gain the intimate contact with his audience that is essential to persuasion. Speakers win audiences by appearing to be at home on the platform. To walk about normally plays no small part in conveying the impression of ease and naturalness. *A word of caution should be introduced against "random" movement:* pacing back and forth like a caged animal, when there is no reason to move. This sort of movement is distracting to an audience and should be avoided.

Movement involves the simple elements of a step. When one wishes to move toward the right, he should step off with the right foot and take two or three normal steps. Avoid crossing your legs awkwardly, or "shuffling" about noisily. Step fairly rapidly, and do not lose the eyes of your audience while you are moving. Keep your eyes on the group you are addressing.

Movements from place to place on the platform serve particularly to distinguish one thought from another. Having completed one idea, move a step or two and begin another. This shows the structure of your speech. It

helps an audience to distinguish between ideas.

This brief survey of the principal units of the body will serve to furnish a basis for conscious practice of the art of effective bodily action. Experiment; make correct movement second nature. Work for harmony and co-ordination. Let the body work as a unit.

AMOUNT OF ACTION

How much action should the speaker use? The best reply is similar to that given by Abraham Lincoln to the question, "How long should a man's legs be?" He declared that they should be long enough to reach from his body to the ground. Experience alone can demonstrate how much action to use under any circumstances. Varying conditions dictate varying amounts of bodily action. Audiences of active men and women usually demand great activity on the part of a speaker. Audi-
ences of less active dispositions can be held with less action. Ideas that are vigorous and stirring call forth more vigorous action than do ideas that are more prosaic and normal. There are no set rules for the use of action in persuasive speaking. Let the circumstances rule, after you have learned how to use the body correctly when occasion demands.

EXERCISES IN BODILY ACTION

I. Act out the following:

- (a) Man cranking a car;
- (b) Woman cleaning house;
- (c) Stenographer typing a letter;
- (d) Soldier doing manual of arms;
- (e) Boxer attacking an opponent;
- (f) Motion-picture director directing a scene;
- (g) Lion-tamer training his beasts;
- (h) Traffic policeman directing traffic.

II. Deliver the following passages with appropriate action:

(a) "There lies the most perfect ruler of men the world has ever seen. Why the most perfect? Because he was the perfect ruler of himself."—*Edwin M. Stanton.*

(b) "You are theoretically right, but practically wrong. If I am to lead these people, I must not separate myself from them. Whatever my individual thought may be, whatever the logical conclusions of my mind, based upon the premises which I admit to be sound and true, nevertheless I must not separate myself from the people. If I am to lead, I must stay with the procession."—*Abraham Lincoln.*

(c) "I regarded the war as one of the most unjust ever urged by a stronger against a weaker nation, from the inception of the movement to its final consummation—a conspiracy to acquire

territory out of which slave states might be formed for the American nation. The Southern Rebellion was the outgrowth of the Mexican War."—*U. S. Grant*.

(d) "At the Battle of Monterey, my curiosity got the better of my judgment, and I mounted a horse and rode to the front to see what was going on. I had been there but a short time when the order to charge was given, and lacking the courage to return to camp, where I had been ordered to stay, I charged with the regiment."—*U. S. Grant*.

(e) "Such disgraceful conduct has never been known in this section by Federal or Confederate troops. Men have run wild. The very subsistence has been taken from families. I doubt if there is a smokehouse that has not been robbed; protection papers are ignored; negroes taken and forced into the army; horses, mules, wagons, in fact everything a soldier could lay his hands on, have been taken."—*Anonymous*.

(f) "It is galling to any officer to have his command designated as mobs, thieves, and banditti, and have these sweeping charges go up through Departments where he and his command are entire strangers. I do not know that I am a bandit when I forage, outfit, and mount my command out of a country and when I press negroes to build railroads. My orders are to do this, and I consider it not only right, but that my duty requires it."—*G. M. Dodge*.

(g) "These gentlemen do not reflect that such an action would be a stain upon the escutcheon of the country, which never could be wiped out. The assassination seems to have unsettled their wits. To think that such men as General Lee and President Davis had anything to do with the murder! These are gentlemen whom I have known and esteemed for years, and who are in-

capable of crime; as well suspect myself!"—
U. S. Grant.

(h) "It was a conspiracy until Sumter was
fired upon; after that, a Rebellion."—*G. M.
Dodge.*

LESSON XIII

VOCAL DELIVERY

"I seemed to hear his voice reverberating and echoing back to London from the Rocky Mountains. . . . And all the while no effort—he seemed only breathing."—*Wendell Phillips*.

Effectiveness in presentation depends, in a large measure, upon proper use of the vocal mechanism. The average person thinks of "speech" as primarily concerned with this vocal process. We have noted, already, that this use of the voice is only a part of the problem of delivery. But, it is an important part. William Jennings Bryan would not have thrilled the great crowds that he addressed without the magnificent voice that he manipulated so well.

Weak, energyless voices; slovenly, inaccurate production of the basic sounds of our language; indistinct and incorrect utterance of words and phrases are all too common phenomena among even well-educated people.

Vocal mechanisms are misused, unused, and abused by countless persons, because these mechanisms are untrained or poorly trained. As we have suggested, already, our speaking

habits are, for the most part, acquired through imitation rather than through conscious study. Therefore, we may have fallen into poor vocal habits without realizing the error of our ways.

Poor vocal delivery may be due to a defective mechanism. We have indicated that this book cannot attempt to discuss this phase of the subject. *But, with the proper use of the normal vocal mechanism, we are concerned.*

THE MAKEUP OF THE VOCAL MECHANISM

To understand the construction of the machinery with which sound is produced and speech sounds fashioned is the first step in educating that mechanism to perform at its best. We may conveniently divide the machinery into four divisions: (1) The motive power; (2) the vibratory element; (3) the amplifiers; (4) the formative agents. Each one of these divisions plays a distinctive part in the correct fashioning of the sounds of our language.

The fundamental tones of the voice are produced by the vocal cords when the stream of air from the lungs is forced between them. Thus, the lungs are the motive power of the voice, and the vocal cords are the vibratory element.

The lungs are composed of an elastic, spongy substance, made up of millions of tiny air cells. Certain muscles of the body contract the chest cavity, driving air from the lungs through the windpipe and over the vocal cords, where the fundamental sound is produced. These are really not cords at all, but the projecting edges of certain membranes. A rough idea of their appearance may be gained by spreading apart the thumb and forefinger and noting the thin edge of skin that joins the two. The cords vary in size and are usually larger in men than in women.

The actions of the vocal cords are complex and varied. Sound is produced essentially by air being forced through the narrow opening between the two cords. This sets up fundamental tones which are amplified by resonating chambers. Changes of pitch are brought about by tensing and relaxing the vocal cords. By pitch we mean the location of the sound on the musical scale, its highness or lowness.

The tone when it leaves the vocal cords is quite feeble, and it must be amplified greatly to produce the sound which we hear spoken. Chief among the amplifiers are the cavities known as the upper larynx, the pharynx, the mouth, and the nasal chamber.

Tone quality, or the essential timbre of the tone, depends primarily upon the use made

of these amplifying chambers. Full, pleasant tones demand full use of the various resonators at one's command.

But vocal delivery is something more than a mere production of tones of a certain pitch and quality. These tones must be moulded into speech sounds by certain formative agents, the tongue, teeth, lips, and palate.

TYPES OF SPEECH SOUNDS

Speech sounds may be divided, conveniently, into two general groups: vowels and consonants. *Vowels are those sounds produced without any particular obstruction being offered to the flow of the air.* Each vowel sound consists of a fundamental tone produced by the vocal cords plus certain modifications given it by the amplifying chambers. Vowel sounds and their combinations are numerous, but the fundamental ones are "ä" (ah), "ë," "û" (oo), "ā," "ī," "ō." To produce each of these, a certain position of the tongue, lips, and soft palate is necessary. In "ä" (ah) the mouth is open fairly wide, the tongue resting on the floor of the mouth, and the soft palate raised to shut off partially the nasal cavity. In "ā" the position is much the same, but the tongue and the larynx are raised somewhat above their former positions. In "û" (oo) the

lips protrude and are rounded, the larynx is lowered, and the tongue is drawn back somewhat. In “è” the tongue is brought close to the roof of the mouth, leaving between them only a narrow passage for air. The lips are drawn back so that the mouth takes the shape of a long, narrow slit. In “ĩ” the lips are in much the same position as for “e.” The palate and the back of the tongue are in close proximity, leaving only a narrow passage for air. In “ō” the mouth cavity is open, the lips rounded and the back of the tongue raised slightly.

Consonants may be defined as sounds produced by a process of interrupting the passage of air, by means of the lips, tongue, teeth, and soft palate. Three general classes of consonants may be distinguished according to the agents chiefly active in stopping the passage of air: *linguals, labials, palatals.*

The linguals, those in which the tongue and the teeth are the main organs of interruption, are: d, j, l, n, r, s, z, th, ch, zh, and sh. *The labials*, those in which the lips perform the interruption, are: b, f, m, p, v, w, and wh. *The palatals*, those in which the interruption is due chiefly to the soft palate and the back of the tongue, are: g, h, k, y, and ng.

To learn the effective use of the vocal organs in delivering a speech, three aims should

be held in mind: (1) to produce a clear, pleasing tone, sufficiently variable in pitch, rate, and force to avoid monotony; (2) to form the speech sounds of the English language with reasonable correctness; (3) to utter these speech sounds distinctly and audibly. The first we call vocalization, the second, pronunciation, and the third, enunciation.

VOCALIZATION

The production of a clear, pleasing tone, sufficiently variable in pitch, rate, and force to avoid monotony, involves the correct use of (1) the motive power; (2) the vibratory element; (3) the amplifiers; (4) the formative agents.

Correct breathing (motive power) is at the basis of all good clear tones. An ample supply of air must be available to set up the original vibration that produces a tone. Changes in force (the loudness or softness of the tone) are due basically to correct control of the motive power. Therefore, correct breathing habits should be cultivated. Breathing may be divided into two phases: *inhalation*; *exhalation*. *Inhalation*, the drawing-in process, should be full, deep, and regular; it should not be "gasping." "Shoulder breathing"—drawing the shoulders up and down—should

be avoided. Assume a good posture, fairly erect; let the lower muscles, those controlling the diaphragm, do the work. Conscious cultivation of normal, deep breathing should be a part of the speech student's daily routine. Exercises in breathing will be found at the end of this lesson.

Exhalation is the phase of breathing that produces speech sounds. As the air escaping through the mouth of a toy balloon produces a squawking noise, so does the passage of air from the lungs through the larynx produce speech sounds. The force of the vocal tone depends primarily upon the amount of pressure given to the stream of air as it emerges. Constant variation in this pressure, with consequent variation in force of tone, is vital to meaningful speech. The speaker should train himself to use a wide range of force, from a whisper to a shout. Each may be needed, at times, to give emphasis and to avoid monotony.

Not only variation of force but also changes of pitch are vital to conveying the meaning from speaker to auditor. A constant rising and falling of the voice is requisite to meaningful speech. Changes in pitch are governed, basically, by the muscles operating the vocal cords. Most of us are able to achieve a much wider range of pitch than we habitually use in

speaking. The problem of pitch control is not so much one of widening the range possible, as it is a matter of making use of the available variation. Particularly do most persons need to practise the use of the lower tones of the voice.

Relaxation is essential to ease and effectiveness in the use of the vocal cords. Practise relaxing the throat muscles and varying the pitch of the sounds. To relax the muscles, yawn deeply. Then, take a single vowel sound like "ä" (ah), and run the entire range of the pitch of your voice. Practise this faithfully, as well as other exercises appended to this lesson, and the flexibility of the pitch of your voice will be noticeably increased.

In general, it may be said that a speaker should seek to gain variety in his voice. We have discussed, thus far, variation in pitch and force. Rate of speaking is a third factor in gaining variety. By rate we mean the rapidity with which speech sounds are uttered. This speed of speaking is determined largely by the formative agents; how rapidly or how slowly the speaker moulds each separate sound; what length he gives to the vowels; what pauses he inserts between sounds. The rate with which men speak varies with individuals. Some persons utter as few as eighty words per minute, while the others average as



high as one hundred and fifty. There is no standard of rate. Speak slowly enough to be understood. Vary the rate to avoid dullness. In general, speak slowly when important ideas are being uttered; speed up when the matter becomes less significant.

PRONUNCIATION

So much for the first aim in the study of vocal delivery, the development of a clear, pleasing tone, sufficiently variable in force, pitch, and rate to avoid monotony. Consider now the second aim, the formation of the speech sounds of the English language with reasonable correctness: to pronounce words and groups of words properly. Correct pronunciation is dependent upon the correct manipulation of the vocal mechanism to produce each of the vowel and consonantal sounds in various combinations.

There is only one safe way to learn the correct pronunciation of words, and that is to train the ear to listen carefully for speech sounds as they are produced by other persons, and then adopt the standard of those individuals who are the most careful in their use of the language. Consulting a dictionary, also, will be an aid to correct pronunciation, but it is not always possible to secure the exact

sound of letter-combinations from the markings in an ordinary dictionary. But, however one goes about the process of acquiring accuracy of pronunciation, this factor will help to carry your ideas to other people.

ENUNCIATION

The final aim in the study of vocal delivery is the utterance of speech sounds distinctly and audibly. It is perfectly possible to produce a clear, pleasing tone, free from monotony, and to fashion that tone with reasonable correctness into the sounds of understandable speech, and yet do it so indistinctly that the listener gains little information from the process. Distinct utterance is indispensable to communicative speaking.

Distinct utterance is dependent upon full use of the active organs of speech—the interrupters, the lips, tongue, teeth, and soft palate. From this, it will appear that the problem of enunciation is fundamentally one that concerns the consonants, since these sounds result from some interruption of the column of air as it passes through the vocal mechanism. This interruption must be definite and distinct. Sounds such as “d,” “t,” “p,” “k,” and the like are very frequently slighted by speakers, with the result that “and” becomes “an’,”

“government” becomes “gover’men’,” “mistaken” becomes “mista’en,” and so forth.

Begin now to cultivate correct habits of enunciation. It is an easy matter to utter speech sounds distinctly if a little care is used in the formation of habits. *Exaggerate, for a time, the use of the interrupters, the lips, tongue, teeth, and soft palate.* “Bite off” the sounds. Let their formation be crisp and precise.

Strive to cultivate (1) a clear, pleasing tone, sufficiently variable in force, pitch, and rate to avoid monotony, (2) formation of speech sounds with reasonable correctness, (3) utterance of these sounds distinctly and audibly. Work toward these goals by performing the following exercises:

I. To gain variety of force:

A. Speak the sound “ä” (ah) ten times rapidly, beginning in a whisper, and increasing the force upon each repetition of the sound. Perform this same exercise using a number of other vowel sounds, such as “û” (oo), “ë” (ee), etc.

B. Deliver the following passage, first in a whisper, then in a normally loud tone of voice, then with great force:

“I saw that something had confused the enemy, and immediately ordered Colonel Mersey’s Bri-

gade to charge. The command moved promptly, and fell upon the enemy and drove them back across the field, and I have no doubt that this saved my command."

II. To gain variety of pitch:

A. Speak the sound "ä" (ah) on as many different pitches as the range of your voice will permit. Perform this same exercise, using a number of other vowel sounds, such as "ē" (ee), "ū" (oo), etc.

B. Deliver the following sentences, taking care to let the rise and fall of the voice be very marked:

1. What? You will not go yet?
2. No! I refuse to move!
3. I defy you to produce the evidence!
4. Oh? Has the affair gone to such limits?
5. You should fear for your life! England is no longer a safe refuge!

III. To gain variety of rate:

A. Speak the sound "ä" (ah) ten times very slowly, holding the sound each time, but allowing little space between repetitions of it. Do this, also, with a number of other vowel sounds.

B. Speak the sound "ä" (ah) ten times very slowly, but biting off the sound, making it staccato, and allowing a considerable pause between each repetition of it.

IV. To gain variety in force, pitch, and rate, and to acquire good pronunciation and careful enunciation:

A. Commit to memory the following passage, and deliver it many times, working each time for greater variety and communicativeness.

"Most of the conspicuous characters in history have risen to prominence by gradual steps, but the senior of the Triumvirate, whose features are recalled to us to-day, came before the people with a sudden bound. Almost the first sight caught of him was in the blaze of his camp-fires and the flashes of his cannons those wintry days and nights before Donelson. From that time until the closing triumph at Appomattox, the great central figure of the war was Grant. As light and shade produce the most attractive effects in a picture, the singular contrasts, the strange vicissitudes of his eventful life surround him with an interest which attaches to few characters in history. His rise from an obscure lieutenant to the command of the veteran armies of the great Republic; his transition from a frontier post of the untrodden west to the Executive mansion of the nation; his sitting at one time in a little store in Galena, not even known to the Congressman from his district; at another time, striding through the palaces of the world, with the descendants of a

line of kings rising and standing with uncovered heads in his presence. These are some of the features of his marvellous career which appeal to the imagination, excite men's wonder, and fascinate all who make a study of his life."

LESSON XIV

MOTIVATING ACTION

“You must lead men through their self-interest. It is this alone that will keep men keyed up to the full capacity of their productiveness.”—*Charles H. Steinway*.

“You may lead a horse to water, but you cannot make him drink,” is an old saying. In effect, this proverb applies admirably to persuasive speaking. Having aroused your listener’s attention, it is yet necessary to gain acceptance of your proposition and to stimulate action upon it. Men tend to believe that they want to believe; to act upon the dominant “motive” within them. The car we buy, the home we own, the books we read, the friends we choose are dependent largely upon certain tendencies, either native or acquired, that guide our every action and dictate our beliefs.

Happy is the public speaker who can set upon the strongest “urge” within his listeners, and “sell” his idea from the standpoint of his audience’s own interest.

We must never lose sight of the fact that good speaking is purposive. It does not merely

fill up time. It attempts to get Mr. Brown, and Mr. Smith, and Mr. Jones to do something. And as we have seen, Mr. Brown, and Mr. Jones, and Mr. Smith are not going to think, feel, or act unless they are dissatisfied with their present condition and want to change it, or unless they are contented with it and fear a change.

It is clear that either of these two attitudes of mind may come about through a number of basic causes. One man may see in the growth of censorship, for instance, a curtailment of his own pleasures; another may observe the displeasure of his family, and the like. But although the "reasons for human action" may, at first, appear infinite, careful study will reveal the fact that the "main-springs of human action" are not many. All men are actuated by more or less the same dominant motives. Though we may differ from each other in many respects, there are few of us who will not rise to the defense of friends and relatives, exert energy to increase our bank accounts, take medicine to preserve our health, and the like.

We have already seen some of the vital reasons why people act. But a more detailed analysis of the motives for human action seems desirable at this point.

Many classifications of these motives have

been offered from time to time by psychologists and others. Some groupings are more complete than others. It seems best to include here a list that is probably more serviceable than exhaustive. We are not here concerned with whether or not the motives are native to an individual or acquired through experience. That which is important to students of persuasive speaking is the discovery of whatever basic "urges" within a person may be touched by the speaker for the purpose of gaining a definite response.

The following list of twenty-two motives for human action is composed of tendencies that are not necessarily mutually exclusive. The list is arranged in alphabetical order.

THE MOTIVES FOR ACTION

- (1) Adventure.
- (2) Building.
- (3) Collecting.
- (4) Curiosity.
- (5) Fear.
- (6) Fight.
- (7) Humility.
- (8) Imitation.
- (9) Independence.
- (10) Loyalty.
- (11) Parental Love.

- (12) Play.
- (13) Pleasure.
- (14) Pride.
- (15) Revulsion.
- (16) Satisfaction.
- (17) Self-Promotion.
- (18) Sex.
- (19) Sociability.
- (20) Spending.
- (21) Sympathy.
- (22) Wrecking.

This list is not exhaustive; it is, however, quite serviceable. In it are to be found the mainsprings of human conduct. Show a man that attending night school will help him to become more independent, to acquire wealth, to increase the social position of his children, to increase his personal safety, and the like. Then, he will follow your advice and attend the school, because these tendencies are the "urges" upon which men act.

As we shall see in later lessons, the use that one makes of these motives varies somewhat in the different parts of a speech. For example, in the problem phase, it is necessary to show a man that conditions as they now exist, or as they will shortly be, are preventing him from following out to the full extent these tendencies that exist in every man. In

the solution phase, it is essential to demonstrate that the course of action which you are advocating will assist a man to carry out these dominant "urges." And in the visualization stage, it is vital to picture for a man the actual achievement of these particular longings that are a part of his nature. Make him see that by following the course of action that you advocate he will actually enjoy wealth, independence, contentedness, and the like.

Reserving, for a time, the discussion of these motives as they apply to the special divisions of a speech, let us see precisely what is meant by each of the mainsprings of human action listed above.

(1) ADVENTURE

The motive of *adventure* is the spirit of "dare" which all of us feel at times. It is that impulse which impels the small boy to run away from home and start out to see the world; that leads the motorist to race with a speeding train and attempt to cross over the tracks in front of it; that induces the mountain climber to scale a dizzy height, for the pure joy of doing that which he knows is taking his life in his hands. In short, the motive of *adventure* is the gambling instinct with which most of us are endowed. Imbue a man with the spirit of *adventure*; demonstrate

that life as he leads it is entirely too prosaic and normal, and hold out to him the pleasures of taking a chance, of risking his security, of gambling with his life, health, property, or reputation, and he may take the course of action that you suggest.

(2) BUILDING

By the building tendency is meant the urge to create, to construct. It is the motive that has been behind most of the great art of the world. To make something, to be constructive, to originate, to invent, is the normal tendency of the human mind. To rear great cities, to erect huge monuments, to construct beautiful poems, to paint exquisite pictures; these are the activities in which the human race delights to express itself. Show a man that he is standing in the path of progress; that some condition over which he has control—a political condition, for example—is preventing the building up of his community or nation, and he will take steps to change that condition. The appeal of constructiveness is rather impelling.

(3) COLLECTING

The *collecting* impulse is the desire to gain that which is particularly valuable. To pro-

cure a title, riches, knowledge, and the like is a deep-seated desire in the human race. The record of human events is a continuous story of moves that men have made because they were fired with ambition to hoard up gold, to possess their full share of the property and the power of the world. It is not at all difficult to move an audience to action if you will demonstrate that what you have to offer will remove the barrier to the fulfilment of their desire for *collecting* and acquiring things. Let them see how the present state of affairs, the high cost of living, for example, is preventing them from gaining wealth, reputation, and the like, and their wish to change the prevailing conditions will be aroused.

(4) CURIOSITY

By *curiosity* is meant the urge to investigate, to discover, to inquire into anything, particularly that which is very new and strange. The value of this motive, so far as the public speaker is concerned, is particularly to arouse men to investigate the merits of some proposition that you are offering. Make an audience wonder what the exact nature of the situation is that you intend to discuss. Dissatisfy them with their knowledge upon a certain topic. Then, they will follow

your discussion of it, in order to learn; they will want to satisfy their *curiosity*.

(5) FEAR

By *fear* is meant that instinct of the individual to preserve his own life, health, and personal welfare. Self-preservation has been called the first law of nature, and the desire for security is undeniably one of the first instincts of the human race. If you will show a man that the security of his life, health, or personal welfare is endangered by conditions that exist—the likelihood of war with a neighboring country, for example—he will be very likely to take steps to change those conditions. In brief, *fear* may be said to be the tendency of an individual to be free from danger or hazard, to be exempt from hurt, injury, or loss.

(6) FIGHT

Many persons have an inclination or readiness to *fight*. This motive is the “scrapping” instinct that creeps to the surface every now and then among even highly cultured persons. Everybody enjoys, in some degree or other, physical, or mental, or emotional conflict. The vast throngs that crowd our football stadia and boxing arenas are drawn there, to a very large extent, by their anxiety to witness

a physical combat, and their delight in such exhibitions is, for the most part, due to this tendency of ours to engage other people in battles of one kind or another. In the business world, in sports, in politics, everywhere competition is the spice of life. We are forever playing games where the *fighting* instinct furnishes the chief impetus, games ranging in seriousness from those that involve the moving of men about a chess board to those somewhat unfathomable games in which real men are thrown recklessly around an enormous chess board of barbed wire and shell holes. The public speaker may, at times, avail himself of this tendency in man to be quarrelsome and belligerent. Dissatisfy a man with the peaceful nature of his existence, and he will, perhaps, be inclined to take steps that will allow his *fighting* tendency more full play,

(7) HUMILITY

Humility is a state of freedom from pride and arrogance. It is that modest estimate of one's own worth that characterizes so many really great people. It is probably true that no individual is completely meek and submissive. Nearly all of us have a rather large amount of pride. Nevertheless, meekness, self-abasement is not uncommon in many persons, and

it is apt to be found lurking in nearly every one. The appeal of most religions is largely upon a basis of *humility*. All of the great religious writings, the Bible, the Koran, and the like are filled with injunctions to avoid setting oneself up on too high a pedestal. If you will convince a man that some act of his is too arrogant and overbearing, that it is destructive to this sense of *humility* that lurks somewhere in the corner of his mind, he may be moved to cease performing that act. This motive of *humility* should not be confused with the matter of *humiliation*. By appealing to a man's sense of self-abasement, we do not mean that you should demonstrate how some condition is humiliating him, but rather how it is doing just the opposite—raising him too much above the level of those about him. A desire to be humble and lowly is one of the reasons for human action, albeit a not very powerful reason with most of us.

(8) IMITATION

By the motive of *imitation* is meant that tendency to follow in the footsteps of some other person. Its power is particularly noticeable in young persons, but it is not absent at any age. We are all more or less "hero worshippers." We all "ape" those about us. Par-

ticularly do we have a tendency to imitate the actions of those persons whom we most admire. The young business man forms habits similar to those of his superior; the high-school girl models her appearance and actions upon those of her favorite movie actress; the child imitates its parents; the business man uses methods that are employed by the leaders in his field. In every walk of life, men and women are seen to conform to the habits, customs, ways of life, and modes of thought of other persons. If you will demonstrate to a man that his method of playing golf is not that which the better players utilize, he is quite likely to act upon the suggestion thus offered, and to model his play upon the standards of the leading golfers. *Imitation*—copying or modelling after somebody else is a powerful tendency in most individuals.

(9) INDEPENDENCE

There are times, however, when following in somebody else's footsteps is very distasteful to us. Our spirit of *independence* gets the better of our copying habit, and we seek to stand alone—to maintain our own position—regardless of what other people think or do. This independent spirit is particularly powerful in mature people with great experience

which has taught them to free themselves from the shackles of custom and habit, and to arrive at conclusions by their own initiative and effort. Young persons, chafing under various restraints of adolescence, also are carried away by this wish for *independence*. Exhortations to "stand on your own feet," "paddle your own canoe" and the like are familiar appeals to this spirit of *independence*.

(10) LOYALTY

Loyalty is a sense of attachment to some group, organization, institution. It is a strong desire to serve, protect, preserve, and further the interests of that for which the attachment is felt. When men perceive that events are tending to affect adversely some group with which they are connected, and of which they are an integral part, they are frequently stirred to action for the purpose of maintaining the prestige of the group. Most of the appeals for support of athletics in colleges are made upon the basis of *loyalty*.

(11) PARENTAL LOVE

Parental love is a powerful force. The tendency to protect its offspring is recognizable, even in the beast that roams the forest. How

much more powerfully does it operate among human beings! If there are factors in a situation that seem to promise harm to a man's children, he will exert a great deal of energy to alter the situation. A similar feeling may be noted in children as regards their parents. They are strongly inclined to act in a fashion that will please their parents or give assistance to them. Family ties are remarkably strong, and the *parental-love* motive is a very strong reason for human action.

(12) PLAY

The tendency to *play* is quite primal in the human race. The mere fact that we spend such vast sums of money each year in this country upon amusements is proof enough that people will put much effort into recreation and "fun." Work becomes play when it is made to appear that there is no compulsion behind it. A small boy will take great delight in raking the back yard to make a bonfire, but he will resist desperately any attempt to make him perform this task for any other reason. If you can demonstrate to a man that what you have to offer him will increase his facilities for recreation, amusement, sport, he will be strongly inclined to accept your proposition.

(13) PLEASURE

Pleasure is the urge to enjoy pleasant sensory experiences. Sights, sounds, smells, tastes, feelings that gratify the sensory organs, the eyes, the ears, the nose, the palate, and the like give especial *pleasure* to most people.¹ For example, the great movement for the preservation of our wild life is due largely to the desire that men have to enjoy the pleasant experiences of hiking in the woods, witnessing beautiful sights, fishing in the brooks, feeling the cool water rushing against wading boots, and the like. If you can persuade men that some impending action will encroach upon their enjoyment of pleasant sensory experiences, they will be likely to follow your suggestions in order to prevent such a limitation of their sense-satisfaction.

(14) PRIDE

Pride is that feeling of self-esteem which impels a man to believe that he is equal to or superior to those about him. It is a feeling of confidence, self-sufficiency, vanity, power. In varying degrees, *pride* will be found in almost every individual. It may be merely commend-

¹For a more complete discussion of the various senses and their use to the public speaker, see Lesson XIII on Visualization and Action.

able self-confidence in some persons, while in others it may be complete arrogance and obstinate conceit. In whatever degree it is found, *pride* is a strong urge by which men are ruled. If you can make a man feel that some condition, bad table manners, for instance, is lowering his self-esteem and preventing him from assuming his rightful position in society, he will be very amenable to suggestions that will remove the condition.

(15) REVULSION

Revulsion is a desire to escape from that which is particularly distasteful to the senses. Just as *pleasure* is the force that draws individuals to that which is charming and alluring, so *revulsion* is the force that drives them away from that which is repugnant. Somehow or other, there are in our surroundings, innumerable objects that we scorn, sights, sounds, smells, and the like that fill us with disgust. This sort of object that is offensive and distasteful, people are quick to dispose of. When the public speaker can persuade a group that the object he is condemning is repugnant to his listeners' senses, he is well on the road toward securing favorable action from the group.

(16) SATISFACTION

Satisfaction is a condition of freedom from anxiety. A man who is satisfied has had his wants appeased. He feels no longing at all for any change in prevailing conditions. He is quite unwilling to make a move toward altering the status quo. This tendency is the conservative inclination in man. Most people have a strain of conservatism about them. They want to let well enough alone. They do not want to experiment when they can use that which has been proven good in the light of experience. A public speaker may frequently appeal to the sense of *satisfaction* that people naturally feel with accepted conditions.

(17) SELF-PROMOTION

By *self-promotion* is meant the desire to "get ahead." Most people have a more or less hidden wish to lead the parade. This has been drilled into us from childhood. Most of us have come to believe that success consists largely in dominating other people. We are not here concerned with the tendency to "get ahead" in a financial way. Desire to lead the procession is quite often dissociated from a wish for financial gain. Men will not infre-

quently forsake a profession which offers pecuniary reward in order that they may reach the topmost rung of the ladder of success in another line. They want to be more famous and more completely admired than are other people. If you will prove to a man that some condition is holding him back, for instance, that the business methods he is pursuing are preventing his advancement, he will be very susceptible to any suggestion that you may offer by which he may advance himself.

(18) SEX

Sex is the motive that impels women to strive for the attention of men, and men for the notice of women. It is a longing to be admired by the opposite sex. Its power scarcely needs emphasis. The heights that have been scaled and the depths that have been sounded in order that a member of the opposite sex might be won are favorite themes of prose and poetry. If there are obstacles which prevent a man from being admired by the opposite sex, he will be strongly motivated to take steps that will remove those obstacles.

(19) SOCIABILITY

Sociability is the longing to mingle with other people. Most of us have a dread of be-

ing too much alone. We revel in social life and friendly interchange of ideas. To spend an evening with congenial friends is not the least of pleasures. That which is holding a man outside of the circle of human contacts, that which is preventing him from freely mingling with his cherished associates will readily find disfavor with him, while that which promotes his ability to "mix" with other persons will be highly agreeable to him.

(20) SPENDING

The *spending* motive is the longing to scatter that which one possesses. However much we may like to hoard up a lot of money; however much we may prize our reputations; however much we may cling to our health, there are occasions upon which we like to toss it all away just for the sake of seeing it go. The squandering of money merely for the sake of *spending* it is something that most of us have experienced at one time or another. It is undeniably true that the motive of *spending* is not so powerful in most individuals as is the opposite one of *collecting*. Fear of the consequences has taught most of us to repress this longing for wastefulness. But there are times when you may approach a group of men upon the basis of this motive.

(21) SYMPATHY

Sympathy is a feeling aroused by the undeserved misfortunes of other people. Most of us are quick to feel pity for those bereft of cherished things. When sudden catastrophe falls upon individuals or groups of individuals, the normal tendency of civilized persons is to go to their assistance. If a speaker succeeds in arousing *sympathy* for the misfortunes of some one else, he has gone a long way toward securing favorable action that will put an end to the trouble.

(22) WRECKING

However much we may like to build things up, there are moods in which we also like to destroy things. These moods are more frequent in some persons than in others. Iconoclastic individuals—idol-destroyers—are not uncommon. You have met many people whom you conceive to be “negative-minded.” They object to every constructive suggestion that is offered; they are willing enough to tear down that which others offer. It is very doubtful whether this *wrecking* tendency is as prevalent as its opposite, *building*, but it can scarcely be denied that a good many people will be swayed to a course of action because it

appeals to them as destructive to progress and change. Too, many persons may be reached by an appeal to wreck evil things. The destructive tendency may be directed against almost any class of things, depending upon the individuals addressed.

Twenty-two motives for human action have been discussed briefly in this lesson. Each one is a convenient handle by which to sway some audience or other. *Their existence must be discovered in whatever audience you propose to address.* You cannot simply say "I will appeal to the motive of pride." You must first discover whether this particular audience before you has a tendency in that direction. The successful speaker is the one who hits upon those dominant urges within his particular audience, and connects definitely the problem and its solution with these powerful action tendencies. Later lessons will discuss more fully the use of the motive-appeals in various portions of a persuasive speech.

One of the best places to look for the use of impelling motives is in the pages of the advertising sections of certain magazines. Perform the following exercise for the purpose of fixing in mind the various motives and their uses.

- I. Examine the advertisements in such periodicals as *The Saturday Evening*

Post, Liberty, Ladies' Home Journal, and others. Select advertisements that seem designed to appeal to each of the twenty-two motives discussed in this lesson.

- A. Write out the purpose of the advertisement.
 - B. State the motive or motives used, and the method by which used.
- II. When some friend is attempting to persuade you to do something, watch what motives he tries to appeal to.
- III. Examine the speeches printed in the Appendix to this book. Notice the motives appealed to. These are indicated on the right-hand margin of each page.

LESSON XV

THE PROBLEM STEP

“Order is Heaven’s first law.”—*Alexander Pope.*

To arouse men in defense of a cause has ever been the special function of persuasive address. Demosthenes, rallying the decadent spirit of the Athenian Demos and hurling its fast-waning strength against the aggressive Philip of Macedon; Saint Paul, fortifying the resolution of the Christian churches to spread the Gospel; Robespierre, calling forth the fury of the Parisian mob against the destroyers of liberty; Lincoln, unifying the divergent cliques of the North and forging them into an invincible army to defend the Union; these men, and most men that speak, purpose to arouse their neighbors in defense of a cause.

Thus, it becomes the principal duty of a speaker who aims at persuasion to picture a problem for the group and make them say “something must be done about the situation.”

We have suggested in an earlier lesson that to speak without arousing a sense of dissatisfaction with prevailing conditions or proposed ones is to speak without effect. Men adopt a course of action because they are

aware of a strong wish to change a condition in human affairs, or because they are possessed of a great fear of such a change. To alter his economic status and gain for his family greater luxury is the "urge" that drives man to labor; and the fear of losing that economic independence once gained goads a man to greater and greater exertion. *Problems, then, are either present or future—the condition of affairs with which you wish to dissatisfy your audience may exist to-day, or there may be imminent danger that it will exist soon.* A speaker seeking pledges for a new stadium will strive to make his listeners discontented with an existing condition: a poor stadium. On the other hand, a speaker urging property owners to protest against the removal of a schoolhouse will seek to dissatisfy them with a situation that is likely to arise in the future.

This sense of dissatisfaction may arise from any one of the motives for action already described. A man may feel dissatisfaction with his knowledge of Physics because his lack of information is preventing his own self-advancement (grades in school; promotion in his profession), or it is standing in the way of his gaining wealth (collecting), or it is destructive of his self-esteem (pride), or it is making necessary his dependence upon some one else (independence), and the like. Too, a man

may feel dissatisfaction with the inadequate facilities of an institution to which he is asked to contribute because this inadequacy is endangering his own safety, or it is standing in the path of progress (building), or it is inimical to the welfare of his children (parental love), and the like.

Whatever the "urge" underlying this sense of dissatisfaction with present or proposed conditions, the speaker must build upon it. He must arouse and strengthen it, before he presents to his audience the particular remedy that he wishes to suggest for the problem. It is usually unwise to blurt out, as many speakers do, at the outset of their talks: "I want to propose a new scheme for handling the traffic situation in our town." The immediate reaction of Mr. Average Man to such a blunt method of attack is: "I don't care to know anything about it." The problem of traffic control must be made to seem a personal challenge to every member of your audience. Its significance must be brought close home.

BUILDING A PROBLEM STEP FOR THE PURPOSE OF CHANGING CONDITIONS

Let us examine the fundamental steps involved in making vital a problem that now exists.

First, gather together the facts of a given situation. Let us suppose that we are attempting to get action from a Pan-Hellenic council to adopt a new plan for "rushing" prospective fraternity members. What is the condition that now exists?

Men are being "sand-bagged" into accepting pledge pins. Time is not allowed for adequate acquaintance with prospective members. Be sure that you put details into your picture. The more vivid you make it the better.

Second, what are the results of this situation? How is it affecting the members of this particular audience? Here one should make particular use of the motives for human action. Can you make this audience of fraternity men feel that their individual organizations are suffering (loyalty), that the situation is unfair to the pledges (helpfulness), that such affairs lower their own self-esteem (pride), that the conditions are disrupting their peace of mind (satisfaction), and the like? The more points of contact you can make between the conditions that exist and these vital impelling motives of your audience, the more likely will you be to secure a response from that audience. *This second step in the problem phase—pointing out the unfortunate consequences of prevailing con-*

ditions—cannot be too much emphasized. Unless you make impressive the bad results of prevailing conditions; unless you alarm an audience with the consequences of the situation by touching their vital spots, you will not be likely to succeed in your purpose.

These two steps in the building of a problem phase usually go hand in hand. There is no definite rule that can be followed in presenting material, but in general an unfolding of a situation by means of illustrations, accompanied by an indication of the bad effects of these conditions, will serve your purpose.

Notice the method pursued in the following problem phase.

“Fellow students:

“This room is an historic spot. Nearly all the great men who have been graduated from this institution have spoken from this platform. Those of you who have heard George Ade make an after-dinner speech realize what the students of former generations must have enjoyed in this very room.

“But the traditions that surround this room and this building should not blind us to the inadequate facilities which they offer to-day. There is not one of you who enjoys attending classes in this miserable hovel.

“Look around you for a minute at the drab walls, the cracked ceiling, the splintered floor, the broken chairs. What sort of surroundings are these in which to concentrate on the problems of higher education? And yet, every student in every school on this campus must sit through at least two classes in the vari-

ous rooms of this building. Some of the rooms are even worse than this one. Improperly lighted, overheated in moderate weather, cold when low temperatures prevail, poorly ventilated at all seasons, these rooms are a detriment to our educational progress. It is bad for health of student and instructor alike to be thus subjected to improper conditions. Run-down bodies, dulled minds, and poor dispositions inevitably result from constant attendance of classes under the conditions that prevail in this building.

"But there is an even greater danger that we run from confinement in this fifty-year-old relic. A fire beginning in the basement at any time of the day or night would sweep this structure in less than ten minutes. The dried wood, the oil-soaked floors, and the flimsy structure of the building generally make it a fire-trap of the first order. Here we are on the third floor, thirty of us in this one room. In other rooms on this floor there are over one hundred students. The floor below contains an equal number. What means of escape are there in case of fire? Two narrow stairways and not a fire-escape on the building. In case one stairway were to be cut off by flames, how would the hundred or more students on that side of the building reach the ground in safety? The answer is, they would not! A narrow passageway, scarcely wide enough to admit two persons, connects the two sides of the building. A hundred panic-stricken students would jam into that passageway until none of them would escape!

"These things couldn't happen, you say? Why not? They are happening every few weeks in one part of the world or another. Just last week the newspapers were full of a horrible disaster of this kind that occurred not a hundred miles from this campus. The toll in human life from fires of this kind is almost beyond belief! And just because the lightning has never struck here is no reason for believing that it will always be so considerate.

"This is our problem. If we do not object to these insufferable conditions, no one else will."¹

Observe particularly the objectivity of the problem phase just quoted. It hit the particular audience for which it was designed squarely in the face. This is essential. What will make one audience say "let us do something about this condition" will leave another group unmoved. You must draw a picture in which the members of your audience will see themselves mirrored. Select events out of their daily lives; weave them into a story, and tell it in a vivid manner. Then, point out every significant way in which this situation is stepping on their toes. If your topic is essentially unrelated to the group before you, the challenge becomes even greater to make it relate itself to their lives!

Let us look more closely at the ways of "hooking up" the problem with the vital spots, or impelling motives of the audience. Suppose that we wish to gain from a group of college students pledges of money to help build a new stadium. *First, piece together a picture of the present inadequate athletic facilities.* Show how many people the present stands hold, how they appear, and the like.

Then, turn to the list of impelling motives and ask how many of them may be touched

¹Used by permission of Charles Harden.

in showing this particular audience the ill effects of this particular situation. Perhaps fear will enter in, especially if the present stadium is old and is being overcrowded. Demonstrate to your audience that the present stands are endangering their lives every time they witness a game. Use the best evidence that you can find to prove this.

Imitation may be appealed to. "Our stadium is one of the few small ones in the conference." (Pride may enter into this argument, also.) The motive of revulsion may be played upon. "These old stands are an eyesore. Every time you pass by them, there comes over you a feeling of the unkempt nature of the things, how inharmonious they are with their beautiful surroundings." The play motive may be used. "You all want to see your team in action. To-day, this is impossible; only a small part of the crowds can be accommodated." Loyalty may be touched. "No true student of the institution can view calmly the unfortunate condition of our athletic plant." Thus we discover many vital points at which you may connect the problem at hand with your audience.

Notice particularly that you do not begin with the response you want, but with the present condition of affairs that makes necessary the proposed action.

BUILDING A PROBLEM STEP TO PREVENT A
CHANGE

Thus far we have considered primarily that sort of situation in which you wish to dissatisfy an audience with prevailing conditions. Suppose, now, that you propose not to change conditions, but to maintain them as they are against some force that is besetting them. Let us imagine that you are opposing before a group of property owners a proposed change in the location of a certain school-building. What impelling motives may be touched to content them with the present location and make them fear a change?

It may be that acquisitiveness will be involved. "The change will be a costly one. It will involve the purchase of high-priced land. It will lower the value of land in the neighborhood from which the school is removed." *Parental love* may enter in. "This new location will make your children go farther to school; it will require them to cross a main artery of traffic, thus endangering their lives." The motive of *independence* may enter in. "Don't let other people make up your minds for you. This is essentially your problem. Don't be guided by a few stubborn men on the Board of Education." *Pleasure* may be ap-

pealed to. "The present school-grounds are beautiful. The new location promises to be dirty and surrounded by ugly buildings."

These motives, and probably others, can be aroused in the group of property owners to content them with the present location of the school and make them fear a change in location.

Remember the two formulæ for organizing the problem step offered in Lesson VII:

1. When you seek action to change conditions.
 - a. Illustrate the situation; the more detailed the picture, the better.
 - b. Make that condition seem extremely undesirable to the particular audience before you.
2. When you seek action to prevent a change.
 - a. Illustrate the present situation briefly.
 - b. Make it appear desirable to the particular audience before you.
 - c. Alarm them with the probable consequences of altering present conditions.
 - d. Demonstrate the imminent danger of such change occurring.

MODIFICATIONS OF THE PROBLEM STEP

So much for a general discussion of how to build the problem step of a speech. Now, let us see what special conditions modify the importance, length, and nature of this step.

The attitude of the audience toward the problem is the first conditioning factor. Are they keenly aware that something must be done? Are they firmly convinced that no action of any kind is needed in this situation? Or are they rather apathetic to the whole matter? *Let us suppose them to be, first, keenly aware of the necessity for some action.* Clearly, the problem phase under these circumstances need require no great expenditure of time. A mere statement of the situation, and a rapid survey of those aspects of the situation with which the audience is already familiar will usually suffice. There is no necessity, in other words, to demonstrate with actual evidence and carefully planned argument that a problem exists which is detrimental to the members of the audience. With such a group it is usually best to present material in climactic order; that is, each succeeding step in the problem should be of more compelling interest than its predecessor, in order to avoid wandering of the audience's

attention while ground is being covered that is more or less familiar to them.

If, on the other hand, we suppose that the group is firmly convinced that no cause for action of any sort exists—that conditions are eminently satisfactory and in no serious danger of becoming otherwise, your method of developing a problem phase must be manifestly of a different nature. It must marshal powerful evidence to prove that a particular situation exists, and that this situation has alarming consequences. But, by all means, you must avoid antagonizing the group by condemning too obviously that which is sacred to them. For instance, Americans are rather firmly convinced that their form of government is eminently satisfactory. If you would convince an audience of typical Americans that this nation should discard its system of government and adopt another in its place, you must marshal unquestionable facts to show the inadequacy of the present system, but you must approach the condemnation of the government in a roundabout manner. *Material should be arranged in order of acceptability:* that upon which agreement is general, first; then, that only slightly antagonistic; and so on. First, you must praise its good features. Then, you must give concrete examples of its failures, allowing the

audience to draw their own conclusions as to its inadequacy, before you yourself analyze those deficiencies. Tell a story of abuses that have arisen in our governmental system. Cite the large amount of corruption, the inefficiency and red tape, the slow and laborious methods employed. Make these conditions seem impressive and vivid. Show that they are detrimental to the welfare of every one in the audience. Draw conclusions as to the cause of these happenings. "They have arisen from too great centralization of power"; or, "they are an outgrowth of a division of power between the legislative, executive, and judicial branches of the Federal Government." Make clear exactly why the cause alleged is the real cause of these conditions. When these things have been done you are ready to propose a remedy for the situation.

So much for the problem phase with an audience that is opposed to any change. *An apathetic group, one that is neither keenly aware of the need for some action nor actively opposed to a change from existing conditions, is, not infrequently, an exasperating audience with which to deal.* They must be jarred out of their complacent state of mind. The problem must be made to seem extremely impelling. One must appeal to the more powerful selfish motives of fear, collecting, and the

like. For this sort of group the anticlimactic order should be employed; the most powerful material should come first.

A group that is interested but undecided requires a distinctive method of handling in developing the problem step. Such an audience is willing to be shown. They desire sound argument and little emotional arousal. They will usually act if they believe that what you say is true. Therefore, with such a group, develop your material in logical sequence and avoid "beating around the bush." With such a group, you may usually state definitely what is wrong with conditions as they exist, without proceeding inductively and allowing them to draw their own conclusions.

One more attitude of the audience toward your topic should be mentioned here, although, perhaps, discussion of it belongs more properly under the head of solution phase. *Many audiences will admit the need for some alteration of the status quo.* They will agree that something should be done, but they will oppose the particular remedy that you offer. If you anticipate that this is the situation, it becomes important to point out the particular factors in the situation which you will later make use of in justifying your particular remedy. For example, in the case of the governmental change referred to above, if you

wish to advocate a change that will give more power to the individual states of the Union, play up those bad features in the present situation that are an outgrowth of too great centralization. If, on the other hand, you wish to suggest the introduction of a parliamentary system of government, in which the power of the Federal government is still further centred in one body, stress those elements in prevailing conditions which are the result of friction between the governing bodies, and too little centralization. In other words, if there is active opposition to your particular remedy, but acquiescence in the need of some change, emphasize those aspects of the problem that will tend to help your particular cause.

Thus, the attitude of the audience toward your topic conditions the length, importance, and nature of the problem step. If you are in doubt as to the attitude of a particular group, it is well to assume that at least a certain percentage of them may be against you. Do not take chances with the problem step. Make it convincing, impressive, and complete. Make the audience say to themselves: "We must do something about this situation."

LESSON XVI

THE SOLUTION STEP

"The best of Prophets of the future is the past."—*Lord Byron.*

It is frequently remarked about some people that they can always find fault, but never offer constructive suggestions. The persuasive speaker must avoid this sort of an attitude. Having dissatisfied a group with prevailing conditions, he should assume full responsibility for offering a new and better plan of handling the problem under discussion. The action which he requests should be definite and positive, and this "solution step" should convince the audience that "this is the thing to do."

FOUR FUNDAMENTAL QUESTIONS

Under ordinary circumstances, four questions will appear worthy of consideration in the solution phase of a speech. (1) *Is the proposed remedy theoretically sound?* (2) *Has it worked practically elsewhere?* (3) *Is it supported by men in a position to know the situation?* (4) *Are there any vital objections to*

it? As we have noted in an earlier lesson, this solution step is principally concerned with logical demonstration. It must make the audience believe that the solution is the logical one. The fact should not be overlooked, however, that belief in a proposition is often the result of feeling rather than of thinking. Emotional arousal—an appeal to the impelling motives—often is a more effective means than any other of convincing a group that the proposed remedy is a sound one. For instance, “This movement offers a safeguard to the health of every man in this community,” and the like.

IS THE PROPOSED REMEDY THEORETICALLY SOUND?

How does one demonstrate the theoretical soundness of any scheme? *Largely, it is a process of analysis*—tearing apart the proposed remedy, and applying each feature of it to the particular conditions that cause dissatisfaction in the prevailing state of affairs. For example, supposing that a speaker has aroused discontent with the growing power of the law-courts through their use of contempt-of-court charges. “Men are being haled into court and sentenced to fines and imprisonment because they dared to criticise the acts of certain

judges." As a solution, the speaker may suggest that jury trials be instituted in all contempt-of-court cases. He will argue that this plan will remove the danger of prejudiced decisions by an irate judge whose dignity has been ruffled by the criticism offered. The speaker will, perhaps, urge that this trial by jury is only consistent with our general practice—that nearly all law cases involving possible jail sentences are tried by an impartial jury.

IS THE PROPOSED REMEDY PRACTICAL OF
APPLICATION?

Having discussed the theoretical soundness of a proposal, turn next to its practicability. Do the laws of other countries provide for trial by jury in contempt-of-court cases? The speaker may argue that in England and in France the right of free speech is granted to all persons, even to the extent of criticising the highest courts in the land, and that these institutions may defend themselves against malicious slander only by subjecting the alleged criminal to a trial by jury. Some few states in our own country follow this same practice, it may be urged. In general, show that your proposition is in actual operation elsewhere, and that it is preventing the un-

fortunate conditions that prevail under the existing plan of action. Offer actual evidence to prove that where your plan has been tried, it has resulted in vastly improved conditions.

IS THE PROPOSAL SUPPORTED BY GOOD AUTHORITIES?

Third, cite good authorities who favor the new plan. Quote their actual testimony, if it is available. Be sure that the men quoted are real authorities: that they are in a position to know the facts, and that your audience holds a good opinion of their honesty, integrity, and good judgment. It may be necessary to spend a little time in convincing an audience of the value of a certain bit of testimony. This, not infrequently, is time well spent, since we have already seen the power of the imitative tendency in men. Good authorities often carry a great deal of weight in convincing an audience that a certain plan of action is wise.

ARE THERE VITAL OBJECTIONS TO THE PROPOSAL?

Fourth, answer any objections to your scheme. Show that there are no valid reasons for rejecting it. It is not too costly, too much trouble, dangerous, unhealthful, unpatriotic, visionary, contrary to custom, revolutionary,

irreligious, unwise, contrary to public policy, immoral, untactful, difficult of enforcement, and the like. Of course, objections should not be dealt with which are not likely to come into the audience's mind. A careful analysis of your audience will be of untold value, in this respect. Such a survey as we have suggested in earlier lessons will help to indicate what vital objections may be lodged already in the minds of the group against a proposal such as you are offering. Unless the group is likely to hold a certain reason against the scheme, do not force that reason upon their attention.

In general, criticism of your proposal should be minimized as much as possible, by making it appear that few people hold such adverse opinion, and that better authorities disagree with them. Of course, this rule cannot always be followed, since there are times when a speaker's views conflict with the majority, and with many outstanding persons. In such a case, it is usually best to admit frankly the opposition to the scheme, and rely upon sound argument to dispose of the objections. Sometimes, too, it may be shown that the objections of other persons are based upon their own selfish interests, and that these interests conflict with those of the particular audience you are addressing. For instance, if

it can be shown that a certain politician indorses a new method of election, because it will insure his return to office, whether or not this be the will of the people, his testimony in favor of this new method will be discredited in the eyes of the average audience.

In dealing with objections to a proposal, certain simple rules should be observed.

First, state clearly what the objection is. A criticism accurately and carefully stated may be more easily and effectively answered than one that is stated hazily. Reverting to the argument for a jury trial in contempt-of-court cases, if you feel that your audience may lean toward the view that the courts need to be protected from slander, state clearly and simply that "It is sometimes urged that this plan would subject our law-courts to malicious slander by irresponsible persons."

Second, state your position with regard to that objection. It may be that the criticism is not true, or that being true it is of little importance, or that being true and of some importance, it is not great enough to outweigh the advantages of the proposed plan. Whatever your position be, state it clearly. "It is impossible that trial by jury would allow indiscriminate and unjust criticism of the courts. I do not urge that any and all persons should be allowed to slander judges when and

as they please, but if you will consider the matter carefully, it will be apparent that a jury system in contempt-of-court cases does not permit this indiscriminate slander."

Third, show why your position disposes of the objection. "A jury trial will protect the courts. It will punish those guilty of misdemeanor, while at the same time it will protect honest citizens who are justly criticising dishonest judges."

Thus, in answering objections to your solution, (1) *state the objection*, (2) *take a position upon it*, (3) *show why your position disposes of the objection*.

MODIFICATIONS OF THE SOLUTION STEP

The four questions discussed above will need to be answered in the solution step under most circumstances. However, certain basic factors condition the length, importance, and character of the solution step. These factors are not dissimilar to those operating to cause variations in the problem step. *The nature of the remedy for which the solution is designed; the character and attitude of the audience; the length of time available; and other similar factors* will influence the building of this part of a speech.

HOW THE NATURE OF THE PROBLEM MODIFIES THE SOLUTION

Some problems may be of such a nature that only one remedy is possible. The usurpation of power by judges through the power of contempt-of-court charges is a case of this kind. If this abuse is proven to exist, there are, to all practical purposes, only two alternatives: to institute trial by jury, or to let conditions remain as they are. The solution step, for this sort of problem, is merely a comparison between existing and proposed conditions. *Other problems, however, admit of many possible solutions.* For instance, the increase of crime might conceivably be checked by applying any one of a dozen or more relief schemes. One man may favor the extension of capital punishment; another may lean toward a state police force; a third may approve of certain applications of the science of Eugenics; a fourth may hold that only education can eradicate crime; and so on, almost without end. *In general, it may be said that the number of solutions possible for a given problem depends primarily upon the number of basic causes that may be alleged for the condition.* A speaker's solution step will have to follow out the basic reasons that he has alleged are responsible for the bad condition

that exists. One must take into account the number of solutions possible before he begins to speak. If there is only one possible—a reversal of existing conditions—as in the case of a personal problem such as drinking, the method of procedure will be rather simple. It will not involve comparison with other possible remedies.

If, however, there are a number of plans available to remedy the situation, comparison may be necessary. Frequently a process of elimination may be used to advantage in establishing the superiority of your particular plan. Having shown that the number of murders in a certain locality is increasing by leaps and bounds, suggest briefly certain remedies that are being tried or have been suggested, and show why each is inadequate. Then, having shown that everything else fails, the particular remedy you offer appears immediately in an attractive light. Its superiority is more easily demonstrated. *It is well to remember that any plan of action is only relatively good.* It may be quite objectionable, and yet be the wisest course; or, it may be eminently sound, yet be surpassed by other plans more perfect.

HOW THE ATTITUDE OF THE AUDIENCE
MODIFIES THE SOLUTION

Not only the nature of the problem, but also the attitude of the audience will condition the handling of the solution step. *If it is known that the group favors your remedy, little work will be required to secure action from them.* In such a case, emotional arousal should be your aim, so that certain and immediate action will be forthcoming from the audience. No lengthy dismissal of conflicting schemes need be indulged in, and the whole solution step will be rather brief and pointed. It will, however, play up those particular features of your proposal that are most heartily indorsed by the group.

An audience hostile to the plan of action you recommend will dictate a solution step of a radically different character. We are assuming, now, that the problem phase has already motivated the group to some sort of action, or that they were already favorable to some scheme for remedying the present unsatisfactory conditions. Unless an audience is willing to declare "something must be done," a speaker might just as well not begin on his solution step. It will be so much wasted time.

Hostility to a specific plan is frequently more easily overcome than is hostility to any

change whatever. For instance, in a "wet" state, Federal prohibition would probably receive about as much consideration as would state prohibition, because once a need for some sort of complete abolition of the liquor traffic is felt, the particular method of abolition becomes largely a matter of expediency. This is not always true, however, since certain solutions may contemplate much more complete control than do others.

It should be noted that opposition to a proposed course of action may result from a number of causes, all of which are covered by the four fundamental questions already mentioned as fundamental steps in the solution phase of a speech. A man may object to the theory of your plan: it may not, in his opinion, remove the bad features of the present situation. Or, he may consider the plan unworkable. He may, in the third place, foresee positive evils in it that will outweigh the good. All of these attitudes of mind, a speaker must consider, if he is to succeed in overcoming an audience that is hostile to his solution. He must let his audience-analysis furnish a basis for understanding the reasons for the hostility of the group, if this is possible; then, he must plan to meet that hostility.

The actual procedure in handling the solution step with a hostile audience cannot be

prescribed by rule. As we observed in considering the problem step, it is usually unwise to step on the toes of a hostile group. It is usually better to humor them, and to approach them through the avenue of least resistance. Arrange your material so that the argument in favor of your scheme most likely to appeal to the group comes first. In other words, arrange material in the order of its acceptability. This is not always the best procedure, however. There are times when to attempt conciliation is to invite failure. A courageous, daring attack upon the cherished beliefs may, sometimes, prove to be the winning attack. The process of elimination described above is not a bad way, frequently, of dealing with a hostile audience. If it can be shown that nothing else will work, hostility to your plan may be overcome.

An apathetic audience will have little effect upon the solution step, for the simple reason that a good problem phase will have converted them into a group interested in remedying the situation.

A group interested in the problem, but neutral, presents a distinctive problem to the speaker. The solution step with such a group should be primarily logical. This sort of audience is anxious to discover the best course of action; they want to hear all sides of a ques-

tion, to know why one remedy is better than another. Therefore, present plain, unvarnished facts to them in logical sequence. Avoid any particular appeal to emotion; this considering attitude of mind does not relish such an appeal.

Thus, it appears that the nature of the problem and the attitude of the audience condition the building of the solution step. *The length of time available, also, will influence this step*, particularly, since often it may be reduced or expanded more easily and with less detriment to the speech than in the case of other phases. In general, let the solution step be designed to make the audience say, "This is what ought to be done; this is sound in theory, workable in practice, and not open to any serious objections."

LESSON XVII

THE SPEAKER'S TOOLS

"One great speech made to an intelligent audience . . . will compensate for a life of labor."—*John P. Altgelt.*

The portrait-painter has a collection of brushes and tubes of colors with which to perform his acts of composition. Every craftsman has a set of tools that serve to fashion the products of his craft: the sculptor his chisel; the mason his trowel; the musician his notes.

What are the tools of the speaker's art? What "paint-brushes" may he claim? Twenty-six individual symbols that we arrange into words, phrases, sentences, paragraphs, and finally into complete speeches. The combination of letters that we call a "word" is the most elementary tool of our trade. With it we tell a story, ask a question, deny an accusation, preach a sermon, and practice all the other forms of speech activity. There are other sharp-edged instruments in our kit of tools: vocal sound, bodily movement; many others, but fundamentally, success or failure in persuasive speaking depends largely upon

how wisely we use the words in our language. Above all else the man who speaks uses words, singly and in combinations.

In this lesson we seek to discover the key to choosing and using words wisely. How does one gain a collection of words from which to draw? How combine them effectually in oral discourse? By what means may one grasp a word readily when it is needed? These are the basic questions that arise when we discuss words—the speaker's tools.

There are more than three hundred thousand words in the English language. The average college man uses readily not more than two thousand of these. Shakespeare, whose command over our language was exceptional, succeeded in cornering fifteen thousand words and turning them to his use. It is apparent that most of us have much room to improve our mastery of English vocabulary. There are few individuals who have not at some time or other "groped" for words. You have seen men begin a sentence, proceed admirably over two-thirds of it, and then lose the thought completely because they could not find a word to express adequately their meaning. Either that, or the completed sentence was weak and pointless because of the inadequacy of the word used. An ill-chosen word is like a "crabby" individual among a group of "good

fellows." It is so much out of place that it becomes conspicuous.

VOCABULARY BUILDING

The mere fact that there are three hundred thousand words in the dictionary is of little importance. How many words are in your active vocabulary? Not only how many words do you recognize when you see them in print, but what percentage of these can you call upon to serve you when it comes to expressing your own ideas? One of the very elemental tasks that faces every man who would speak well is that of furnishing himself with a large and effective group of "paint-brushes." Discover the extent of your own vocabulary by means of the simple test at the end of this lesson. When you have discovered your rating in the matter of vocabulary, begin to improve it by following a few simple suggestions.

Vocabulary building may appear to be a laborious task. In reality, it should not be so. *The most difficult part of the entire process is that of habit-formation.* Putting new words into your store-house of knowledge is largely a matter of acquiring the habit of collecting them. It is just like catching butterflies; once you acquire the knack, the task becomes a simple one. Let the natural inquisitiveness

with which you are endowed come to the surface. When you meet a strange individual, are you not just a little bit curious to know what that individual is like? Do you not ply him with questions to discover his occupation, his hobbies, his native town? Why not adopt the same attitude toward a strange word? An unfamiliar group of letters ought to be a challenge to your imagination. You ought to wonder about it, and never rest content until you discover whether it represents some sort of Philosophy, a new kind of French pastry, or an interesting pastime. Form the habit of inquiring about words; consult a dictionary, or ask some one who knows.

FACTORS GOVERNING THE CHOICE OF WORDS

But, there are words and words. Not only is it important that we have at our command a reasonably adequate supply of words, but it is imperative that we choose wisely from those in our possession. As Ernest F. Tittle says: "There are colorful words that are as beautiful as red roses; and there are drab words that are as unlovely as an anæmic-looking woman. There are concrete words that keep people awake; and abstract words that put them to sleep. There are strong words that can punch like a prize-fighter; and weak words that are

as insipid as a 'mama's boy.' There are warm, sympathetic words that grip men's hearts; and cold detached words that leave an audience unmoved. There are noble words that lift every listener, at least for a moment, to the sunlit heights of God; and base words that leave an audience in the atmosphere of the cabaret."¹

Many factors condition the selection of words used in spoken discourse. *The mere fact that it is spoken rather than written discourse tends to modify the diction employed.* In a general way, spoken English necessitates a less formal "style" than does written English. The spoken word is more inclined toward the idiomatic and colloquial expression than is its partner of the printed page. Not a few speakers succeed with Beecher's attitude: "When I have something that must be said, I don't propose to let a little thing like the English language get in my way." One may, with impunity, express himself in slang, even, while speaking. A word of warning should be introduced, however, about the use of slang. Do not let yourself become a slave to it. The unfortunate thing about slang is its readiness to serve almost any purpose more easily and frequently less effectively than do more acceptable phrases. A single slang phrase may be

¹From a speech by Ernest F. Tittle.

interpreted in a dozen different ways. Consequently, it is very often meaningless. No one but yourself knows precisely what you had in mind when you uttered the expression. *The danger of slang is that it tends to become a hard task-master.* The very ease with which it serves myriad purposes makes its habitual user unable to state an idea in the kind of English which many circumstances require: clear, simple, concise.

But aside from the word-choice dictated by spoken as distinguished from written discourse, certain other factors govern the speaker's selection of words. *The first of these is the occasion.* It is quite inexcusable to offend the group addressed by making use of a vocabulary quite incomprehensible to them. This means not only that a speaker should avoid a too elementary style, but it implies, also, that he is under some obligation to not deluge his listeners with words that sound large and mean little. There is scant excuse for the prominent politician who appeared recently on a university campus and addressed a group of freshmen in six-syllable words that left them gasping for breath. The matter of adapting oneself to one's audience is nowhere more vital than in the choice of the language to be employed.

It should be noted that the section of the

country from which the audience is drawn plays no insignificant part in dictating the vocabulary that a speaker should use. Despite the fact that recent years have witnessed an ever-increasing tendency toward standardization of American speech, it is still true that each section of the nation clings to its own colloquial expressions. The people in these localities have a rightful attachment to these peculiarities of speech, and however much we may deplore the diversity to which this gives rise, the problems of persuasion demand that we recognize these oddities and employ them when we may. In whatever situation a speaker may find himself, he should make an honest effort to draw upon that part of his vocabulary which will be most likely to make his audience feel that he is one of them: that he is upon their own level and sympathetic with their interests.

Not only the occasion, but also the subject under discussion will govern the speaker's choice of words. Scientific subjects require scientific terminology. Artistic subjects call for artistic words. The whole atmosphere and mood that the subject under consideration conjures up should be considered in choosing language to portray them. When one wishes to indicate anger, disorder, action, violence, and other similar ideas, he should not use in-

insipid, tranquil words that are lacking in force. If, on the other hand, he wishes to indicate peace, quiet, freedom from disturbance, and the like, he should avoid the use of violent and disturbing words.

In selecting words, then, consider their suitability for the occasion and for the topic under discussion. The better poets have mastered the art of word choice from the standpoint of suitability. The ambitious speaker can learn much about the use of language from a sympathetic study of Milton, Shakespeare, Whitman, Sandburg, and a host of others, despite the fact that the essential problems of poetry and persuasive speaking differ radically.

THE PROBLEM OF COMBINING WORDS

But, we are not alone concerned with individual words. These we combine into sentences, the sentences into paragraphs, paragraphs into whole compositions. What are the laws that govern these combinations? It is quite obvious that, in the final analysis, we cannot answer this query excepting by a thorough study of the entire problem of developing a persuasive speech. We may, however, carry the problem a step or two, and suggest certain principles of effectiveness in the con-

struction of sentences and paragraphs. It should be noted, of course, that, strictly speaking, there is no such thing as a paragraph in oral discourse. A paragraph, in writing, is merely a group of words set off from the remainder of a composition because they develop a single idea. It is convenient to carry over this term "paragraph" into the field of speech, and with it refer to a group of words spoken with the idea of developing a single thought.

The standards of correctness in sentence structure, and the principles of grammatical relationships in spoken English do not differ materially from the standards and principles of similar matters in written composition. One ought to speak in complete sentences. At any rate, he ought to imply beyond reasonable doubt a complete thought. Half-developed ideas that are broken off without completion should be avoided just as carefully when you are speaking as they are when you write. Careful observance of other grammatical rules is also wise. Verbs should agree with their subjects, pronouns should refer unmistakably to their logical antecedents, and in brief, most of the principles that apply to correct written composition should also apply in speaking.

It is true that the absence of formality in certain speech situations sometimes invites a

let-down from the careful, grammatical expression of ideas. But under most circumstances, the man who aims at persuasion will do well to cast his thoughts into full and complete sentences, grammatically correct. It is not the purpose of this book to offer a course in grammar. If you have need of advice in this field, there are any number of excellent handbooks available on the subject. But, by all means, strive to use reasonably correct grammar when you speak.

A sentence is important only as it serves a larger purpose. That larger purpose is the development of a complete thought. It may be that an idea will be expressed fully within a single sentence. Or many sentences may be required. In this latter case, care should be used to see that each sentence, as it follows another, is a logical unit in the whole idea that is being developed. This is not the place to expand the subject of speech-structure. This whole matter is given due consideration elsewhere in the book. But, it should be held in mind that the familiar principles of unity, coherence, and emphasis in the development of thought-units apply not only to writing but to speaking as well.

- I. Keep a small note-book, in which you jot down each new word that comes

to your attention, together with at least one synonym and one antonym for it.

II. Expand each of the following sentences into a short paragraph.

a. "The evil that men do lives after them,
The good is oft interred with their
bones." —*Shakespeare*.

b. "The mind is its own place, and in it-
self
Can make a heaven of hell, a hell of
heaven." —*Milton*.

c. "Peace hath her victories no less re-
nowned than war." —*Milton*.

d. "A window is but another name for a
stately picture." —*Beecher*.

e. "O liberty! liberty! how many crimes
are committed in thy name!" —*Ro-
land*.

f. Follow your natural inclination.

g. Heaven helps him who helps himself.

III. In each line below, underscore the word which means most nearly the same as the first word in the line. Compare your answer with a dictionary to see that it is correct.

a. Barricade. 1. tunnel. 2. connection. 3. al-
ley. 4. obstruction.

- b. Filch. 1. soil. 2. destroy. 3. decay. 4. steal.
- c. Comely. 1. handsome. 2. hospitable. 3. calm. 4. homely.
- d. Segregate. 1. supply. 2. separate. 3. suspect. 4. stupefy.
- e. Novice. 1. stranger. 2. beginner. 3. falsehood. 4. tale.
- f. Piety. 1. nuisance. 2. honesty. 3. reserve. 4. reverence.
- g. Martial. 1. admirable. 2. official. 3. warlike. 4. legal.
- h. Compensate. 1. compromise. 2. concentrate. 3. recompense. 4. scorn.
- i. Abdicate. 1. resign. 2. remove. 3. explain. 4. predict.
- j. Augment. 1. compliment. 2. control. 3. confine. 4. increase.
- k. Enigma. 1. proposal. 2. riddle. 3. portent. 4. possibility.
- l. Beguile. 1. deceive. 2. pursue. 3. anticipate. 4. abandon.
- m. Homage. 1. devotion. 2. return. 3. ransom. 4. visit.
- n. Grotesque. 1. unhappy. 2. beautiful. 3. impossible. 4. fantastic.
- o. Scoff. 1. shock. 2. scold. 3. mock. 4. strike.
- p. Immutable. 1. unchangeable. 2. tired. 3. susceptible. 4. immense.
- q. Impetus. 1. attack. 2. impulse. 3. impediment. 4. tired.
- r. Morose. 1. sordid. 2. lonely. 3. sullen. 4. unpopular.
- s. Lenient. 1. dependent. 2. alert. 3. indulgent. 4. attractive.
- t. Contraband. 1. belligerent. 2. private. 3. forbidden. 4. possible.

- u. Elucidate. 1. loosen. 2. clarify. 3. separate.
4. confuse.
- v. Converge. 1. scatter. 2. mislay. 3. under-
mine. 4. approach.
- w. Aromatic. 1. religious. 2. fragrant. 3. fan-
ciful. 4. ancient.
- x. Glamour. 1. noise. 2. excitement. 3. an-
noyance. 4. charm.
- y. Coerce. 1. except. 2. assemble. 3. com-
pel. 4. occupy.
- z. Querulous. 1. petty. 2. fretful. 3. harmless.
4. peculiar.

IV. Think of the most appropriate word to complete each of the following sentences. The number in each space indicates the number of letters in the most appropriate word for that space.

a. An (7) is an athlete not rated as a professional.

b. An (9) is a suite of rooms.

c. A (10) is a word partaking of the nature of both verb and adjective.

d. By (11) is meant that which is inferior to another object.

e. A (9) is one entering into service without being compelled to do so.

f. A (10) is one of the more learned occupations.

g. A (10) is a trial of skill in which many participants are entered.

h. By (7) is meant the favorable termination of anything attempted.

i. To (10) means to increase the power of anything.

j. By (10) is meant the principles is-

sued by any organization for the purpose of advancing a doctrine or system.

k. A (8) is a place where boats are built or repaired.

l. A (14) is one who has charge or oversight of a place.

m. An (10) is a self-propelled vehicle suitable for general use on a roadway.

n. An (12) is a person with whom one has little intimacy.

o. A (6) is a person endowed with uncommon native intellectual power.

p. By (7) is meant the science or art of treating of the classes of words, their inflections, syntax, and the like.

q. By (9) is meant the act or practice of feigning to be what one is not.

r. A (10) is a place devoted to experimental study.

s. An (8) is that which limits or restricts the meaning of something.

t. A (6) is one versed in law.

u. A (8) is one to whom money is due.

v. A (10) is one who has the legal right to anything.

w. An (8) is a short, light, musical drama.

x. A (11) is a certificate in favor of one's ability, character, and the like.

LESSON XVIII

VISUALIZATION AND ACTION

"In my mind's eye, Horatio."—*Shakespeare, Hamlet.*

No inconsiderable part of the appeal of modern magazine advertising is due to its power of "picturing" the desirable qualities of a product and making the prospect see himself enjoying the benefits to be derived from it. The thrill that comes from ownership of a fine car, the comfort that lurks in well-designed furniture, the physical vigor that comes from health-giving food—all seem to stand out in living reality from the flashing, colored pages of modern advertising. The prospective buyer is literally "projected" into the future; he is made to touch, to taste, to smell, to hear, the desirable features of the product displayed.

This same sort of "visualization" is a prized weapon of the successful speaker. He too projects his audience into the future and brings them into the tangible presence of schemes that he wants adopted. If his proposal is a new park for the city, his auditors are made to feel the added pleasures they and their children will enjoy from its many recreational features.

This approach is made through the so-called "senses": sight, hearing, touch, taste, smell. The speaker paints a word picture of the added advantages that his listeners will enjoy as a result of adopting his scheme. In the case of the speaker referred to above, advocating a new park, the audience might be made to see the beautiful green lawn that will be theirs to enjoy, hear the children's happy shouts as they make use of the playground, feel the impact of golf club and ball as they make a perfect shot on the excellent course the park will contain, taste the juicy steaks that will be cooked over the open fireplaces, and smell the fragrance of the flowers that will be scattered throughout the park.

The senses are, by way of definition, "doorways" through which the mind gains impressions. The impressions are sometimes referred to as images, and we speak of certain types of "imagery" that a speaker uses to help his audience visualize the advantages of his proposal. Six types of imagery that we may distinguish here are:

- | | |
|------------------|---------------------------------------|
| (1) Visual. | Make them "see." |
| (2) Auditory. | Make them "hear." |
| (3) Tactual. | Make them "feel." |
| (4) Gustatory. | Make them "taste." |
| (5) Olfactory. | Make them "smell." |
| (6) Kinesthetic. | Make them "feel" (muscular activity). |

Visual images are, of course, received through the eyes, auditory images through the ears, tactual images through bodily contact, gustatory images by means of the tongue, olfactory images through the nose, and kinesthetic images through the muscular sense. But, quite obviously, the public speaker does not actually hold up before the audience the beautiful green lawn; he paints a word picture of it, which, being received through their ears makes an audience picture green lawns that they have seen at various times before. Similarly, the speaker does not actually produce a juicy steak and allow each member of his audience to bite into it. He merely describes it, and because most people have experienced the pleasure that comes from biting into a tender steak just off the coals, the word picture makes them actually taste the same thing, without any steak being present. Each of the types of imagery may be used in a similar manner to make the listeners "sense" the advantages of the scheme outlined by a speaker.

It must not be supposed that the use of imagery is confined to one certain section of the speech which we call the "visualization step." One is constantly entering the mind of the listener through one of these "doorways," the senses. One is constantly picturing con-

ditions as they are or ought to be, through the use of one type of imagery or another. But there is reason to believe that in most situations the fourth step of a persuasive speech should be designed primarily to project the audience into the future and make them feel the tangible presence of the proposed scheme, by means of various types of imagery. Following as it does immediately upon the solution step, the purpose of which is to demonstrate the value of some particular solution to a problem, this visualization step furnishes the necessary emotional arousal to produce action. It arouses more than mere belief; it arouses an active desire for the solution offered, and prepares the audience for a definite invitation to take a positive step.

METHODS OF BUILDING VISUALIZATION STEP

Three general methods of procedure in the visualization step might be mentioned. *The first is restatement of the problem in language calculated to arouse the emotions of the group.* In other words, suggest again the undesirable features of conditions that exist. Show the audience that unless they act to change these conditions, they will continue to suffer as a result of them. *Do this by the use of one or more of the types of imagery.* If you

are attempting to get action to prevent war, make the group feel the imminent danger of its occurrence. Make them "see" the destruction that will result from a conflict; make them "hear" the bursting of shells and the cries of helpless men and women; make them "taste" the wartime rations; make them "feel" the exploding shells and sharp bayonets; make them "smell" the disgusting odors of a war-torn area. Make the problem again seem very impressive, by means of one of these "doorways" to the human mind—the types of imagery.

The second method of procedure in the visualization step is to arouse an active desire for your proposition by "projecting" the group into the future and making them feel how desirable conditions will be if they act as you want them to. If you are attempting to get a man to go on a camping trip with you, make him "see" the lofty mountains covered with pines; make him "hear" the babble of the stream as it rushes past; make him "feel" the trout on the end of the line; make him "smell" the coffee, and "taste" its delicate flavor. Make your proposition seem highly desirable, by this process of visualization.

The third method of building a visualization step is a combination of the first two. Contrast the present unsatisfactory condi-

tions with the future desirable ones that will come about through the action you propose.

VISUALIZATION AND THE IMPELLING MOTIVES

The impelling motives play a significant part in the visualization step. As we have seen, it is these underlying "urges" that prompt the human race to act. Consequently, they must be played upon in order to arouse an active desire to take a certain step. It is well to recall what has been said about the uses of the motives in the various steps of a speech. It has been suggested that in the problem phase the speaker should demonstrate that his auditors are being prevented from carrying out their dominant wishes. In the solution step, he should point out a method that will allow full play to the impelling motives of his audience. In the visualization step the speaker will carry the process one stage further and picture these fundamental "urges" of the group actually achieved as a result of adopting the new scheme. The longing for attractive surroundings will be pictured as actually achieved by moving to a certain suburb; the hope of parents for the welfare of their children will be made to appear actually fulfilled by the act of sending them to a certain school; and the

like. Or, as we have already pointed out, a contrast will be offered between the unattractiveness of present surroundings and the attractiveness of future ones; or, between the lack of advantages enjoyed by the children now and the wealth of advantages they will enjoy in the particular school under consideration. *This appeal to the impelling motives in the visualization step will be made through the various types of imagery.* Vivid word pictures must be drawn.

It should be noted that any one motive may be appealed to through various types of imagery. For instance, a man may be made to feel the adventure of a situation by sight, sound, smell, feeling, and taste. *Nearly all the motives for action may be thus appealed to through nearly any one of the types of imagery.*

A single illustration of the visualization step will serve to indicate the methods of developing it. In the following passage from a speech by Chauncey Depew, notice that the first paragraph exemplifies the first method of development, restatement of the problem in highly emotional language. The second paragraph represents the second method, projection into the future; while the third method is exemplified by a combination of the two paragraphs.

"Those of us who have passed middle life remember as boys and girls the pride with which we used to recite upon the school platform the great speech of Daniel Webster about the American flag seen in every port and the American ship on every ocean. That inspiring effort of our greatest of congressional orators no longer appears in the American school-book. The American schoolboy knows, if he finds it in an old volume in the library, that it relates to a glorious period of his country's history. He does not understand why he should be deprived of the privilege, in which his father took such patriotic interest, of exulting in the proud pre-eminence of the American ship and the Stars and Stripes upon all the waters of the earth. To-day the American makes the circuit of the globe. He sails into the harbors of Europe, of Asia, of Africa, and of South America, amidst the abundant shipping which fills those ports. He passes upon the different seas the argosies of commerce, carrying the products of his own and other countries. The flags of all nations fly from the mastheads of these steamers, except one. He sees nowhere the Stars and Stripes. He finds the merchants and the people of foreign lands familiar with every emblem but our own. If he wishes to address a letter home it goes from South America through Liverpool, from China through London, from the East through the mails and under the flag of every country but his own.

"Under this bill, as new lines are established between our ports and lands across the Atlantic or the Pacific they must carry free American mail. With the enactment of this measure five years will witness a wonderful change in the relations of the United States to ocean transportation. Long before the limited period of the subsidy has passed we shall have returned again to the jubilant and patriotic feeling of Daniel Webster. We can again proudly boast that our ships are upon every sea, our flag in every port, and the name and fame of our country respected by

all nations, and that the products and the goods of the United States are in successful competition in every market of the world and our rivals in production, trade, and manufacture are few."¹

THE ACTION STEP

A previous lesson has indicated the value of one final "turn of the wheel," at the conclusion of a speech. A well-rounded speech ought to have this "capping of the climax," which we call the "Action Step."

In a general way, this step may be said to be the "invitation to act." It very often contains, and in most instances ought to contain, a definite statement of the action which the speaker wants from his audience. At any rate, it should leave the audience with a definite idea of the central thought of the speaker, and a unified impression of the problem and its solution.

Several different methods of developing the action step may be mentioned. *First*, the speaker may summarize the main parts of the problem and its solution. An illustration of this type of action step has been given in Lesson VII, where the conclusion of a speech by Senator Reed will be found. This consists largely of a summary of the various recommendations made by the speaker during the

¹Delivered by Chauncey Depew before the Senate on January 25, 1891.

course of the speech. It should be pointed out that this sort of summary should be very brief, and that it should be phrased in such a way that the main impelling motives that actuate the particular audience will be touched.

Second, the speaker may sum up the ideas of his speech in an apt illustration, as Christ did in concluding the Sermon on the Mount:

"Therefore, whosoever heareth these sayings of mine and doeth them, I will liken him unto a wise man which built his house upon a rock:

"And the rain descended, and the floods came, and the winds blew, and beat upon that house; and it fell not: for it was founded upon a rock.

"And every one that heareth these sayings of mine and doeth them not shall be likened unto a foolish man which built his house upon the sand:

"And the rain descended, and the floods came, and the wind blew and beat upon that house; and it fell: and great was the fall of it."

Third, the speaker may offer a *special inducement* for his audience to act at this particular time. This inducement may be a financial consideration, an offer of publicity, of reward in the form of special benefits from the proposition; or, in fact, any inducement that will affect in some special manner the *impelling motives* of the audience. Many advertising campaigns make use of the *special inducement* as a means of promoting sales. Three packages are offered for the price of

two, for a given length of time; patrons are given coupons entitling them to additional goods and services; steady customers are allowed discounts; and so on.

Fourth, a speaker may conclude by a reference to his own wishes in the matter, and appeal for support of himself and his ideas. This type of action step can be used only by a speaker who is well and favorably known to his audience. If a group has particular confidence in a man, he may, at times, appeal to them to perform an act out of respect to his wishes, if for no other reason.

VISUALIZATION AND ACTION

It should be pointed out, perhaps, that the visualization step and the action step are very closely allied to each other. Many speeches are built so that the visualization step virtually closes the speech. The principle to be remembered is that a well-rounded speech does not stop abruptly in mid-air. It should be finished. It should give an audience something definite to do. It should leave with them the central thought of the speech; it should give them a feeling of completeness. Action should be made as easy for the group as possible. They should be made to feel that the action you request is in line with their cus-

tomary habits and actions. If a man is accustomed to pay for things by check, hand him a check book. If he is accustomed to pay cash, have the change ready. If he is in the habit of charging goods, let him open an account with you, and the like. Whatever method you employ, let the end of the speech leave your audience with a feeling that they are willing and anxious to perform that action which you request of them.

I. Examine ten advertisements.

A. What types of imagery are employed?

II. Make a one-minute speech in which you attempt to gain some simple response from a group by the use of one type of imagery primarily.

III. Make a one-minute speech in which you explain one method of building the action step of a speech.

LESSON XIX

HANDLING COMMON SPEECH SITUATIONS

"As a vessel is known by the sound, whether it be cracked or not; so men are proved by their speeches, whether they be wise or foolish."—*Demosthenes*.

The lessons that have preceded this one have furnished the principles common to all effective speaking of a persuasive nature. No attempt has been made to analyze any particular situations that may confront the speaker, or to suggest many modifications of the "rules of the game" that may be necessary to meet the exigencies of particular situations. The purpose of this lesson is to suggest, briefly, certain applications of the material heretofore presented. The average individual is frequently called upon to make certain definite "types" of speeches. He is called upon to introduce guests of various organizations, to welcome visitors, to pay tribute to individuals or groups of individuals, to speak at dinners, to sell articles, to hold personal interviews, and to handle numerous other speech situations that arise.

An elementary text cannot undertake the task of analyzing completely the various

“types” of public address. We shall concern ourselves here only with general directions for the application of the material presented in this book to certain of the more common occasions upon which men are asked to speak.

(1) INTRODUCTIONS

Speeches of introduction have as their aim the securing of a favorable hearing for the person introduced. The response that one seeks from an audience is largely one of attention and friendliness. It may be said that the largest part of a speaker's duty in this sort of a speech is the gaining of attention, not particularly for himself, but primarily for the speaker who is to follow. Thus, the attention step assumes great significance, and while any one of the methods for gaining attention suggested in Lesson XI may be employed, it is quite usual to open a speech of introduction with a direct reference to some outstanding characteristic or achievement of the individual being introduced. The problem step consists, fundamentally, in arousing the curiosity of the audience as to the speaker or to the topic he is going to discuss. The problem is to cause the audience to feel a definite need for the information or entertainment that the speaker is about to offer. The solu-

tion step names the speaker, and states, perhaps, his qualifications for addressing this group, while the visualization step may be a brief suggestion of the pleasure in store for the audience in listening to this man. A few general warnings are perhaps advisable. It is easy to overdo a speech of introduction. Do not forget that your job is to secure a favorable hearing for the speaker, with emphasis on the "favorable." If you speak too long, or praise him too highly, or "steal his thunder," the audience will not be likely to accord the speaker that "fair, favorable, and undivided attention" which it is the object of a speech of introduction to secure.

(2) WELCOME AND RESPONSE

There are occasions when formal speeches of welcome and response are in order. A man may be called upon to welcome a visiting organization, individual, or group of individuals, or to respond to such a speech of welcome. The obvious purpose of such a speech is to arouse good feeling. The response desired is simply an emotional one of sociability and amity. The attention step is usually best developed by a personal reference to the one being welcomed, or by reference to the occasion, depending upon whether it is an in-

dividual or a group that is being welcomed. The problem is to make each member of the audience feel a personal wish to join in the welcoming of a guest. Two motives are usually dominant in speeches of welcome: pride at being permitted to entertain the individual or gathering, and a suggestion of humility at being thus honored by the presence of the person or group. The solution step may be a suggestion of the readiness of the speaker or the organization to be of service to the party welcomed, while the visualization step is usually a hint at the pleasure felt in being permitted to extend a welcome or respond to one offered.

(3) PERSONAL TRIBUTE

Speeches of personal tribute may be highly formal, as the funeral oration, the nominating address, or they may be quite informal words of recommendation or praise. The object of such speeches is primarily to secure admiration, and perhaps, also, imitation of a man. The attention step may be of any nature suited to the occasion. The problem step is usually a statement of the problems that the individual has had to face, and perhaps an indication that the problems of this audience are similar to those of the individual under

consideration. The solution may well be a discussion of the methods used by the man to meet his problems, with the implication that these same methods will serve this audience. The visualization may be a suggestion of the future, if the audience emulates the example of the man being praised.

(4) AFTER-DINNER SPEECHES

No situation is more common than that of speaking at a banquet or dinner. Occasions of this kind vary so materially in their purpose, atmosphere, character of audience, and the like, that it is difficult to prescribe any sort of a formula that will be serviceable: It may be suggested, however, that the purpose of an after-dinner speech is usually, in part at least, entertainment, and only secondarily the promotion of any particular idea. Exceptions to this are numerous, however. For instance, many dinners are held for the discussion of business affairs, campaigns, and the like. On such occasions, the speaker should, of course, fall into the spirit of the affair.

Speakers should avoid length in an after-dinner speech, ordinarily. A little entertainment and a single idea is not a bad formula to follow. The attention step may be humorous, but not necessarily so. The warning al-

ready given against humor that falls flat should be heeded, especially in after-dinner speeches. The speaker may illustrate some simple problem, and suggest a solution for it by illustration, perhaps, also. In short, a brief persuasive speech, with emphasis on the element of entertainment, makes a good after-dinner speech.

(5) IMPROMPTU SPEECHES

Not infrequently, men are called upon to make a speech at a moment's notice. This is not too difficult a task, if you will think clearly and rapidly. Simply pick out some problem that concerns the group. It is well to hold in mind always a number of general problems that may apply to any number of groups. Then think of a good "opener," and begin to speak.

(6) PEP TALKS

The purpose of a pep talk is to arouse enthusiasm. It may be that you want support for an athletic team, or you want energy applied to a sales campaign. Such a speech ought to abound in vivid illustrations that make use of as many kinds of imagery as possible. The problem step should make the audience feel proud of past achievements, or ashamed of

reverses already sustained. It should make them feel a powerful need to maintain a pace already set or to attain a faster one. The solution, of course, is merely an appeal to "speed up." The visualization step should picture future success, and should be the largest part of this type of talk. Personal responsibility should be emphasized, in order to make every member of the group feel a need to act.

(7) LECTURES

The purpose of a lecture is primarily to inform, but in a sense it may be called a "persuasive" speech. Many a lecturer fails in his purpose of holding the attention of a group because he does not motivate the members of it to accept the information he has to offer. People must be made to feel a positive need for information before they will spend time listening to some one offer it. The problem step in a lecture should be designed to awaken curiosity and to make the group feel a definite need for a certain body of knowledge. The solution step, obviously, is the main body of a lecture, and consists of the information which the speaker intends to convey to his auditors. In the body of a lecture, particular attention should be paid to making the main ideas stand

out, and in general, applying the factors of attention in such manner that interest will be sustained throughout the discussion. If the information is strikingly new, care should be used to connect it with that which is already known to the audience. The visualization and action steps, while short, are also important. The audience should be left with the impression that an acquaintance with the information offered will be of great benefit to them, and a suggestion of continued study of the field may also be in order.

(8) SERMONS

Sermons usually have as their object the arousal of a desire for ethical conduct. The group should be made to feel dissatisfied with their present mode of living. The solution step will be a plea for right conduct, and the visualization step will picture the happier life that will result from more strict adherence to the particular tenets advocated by the speaker.

(9) ORATIONS

An oration may be defined as an exalted treatment of a lofty theme. It is nothing more nor less than a persuasive speech on a high plane, and almost inevitably "grows out" of

a crisis of some sort. Some one has said that when a great speaker is confronted with a great issue, an oration results. This is not literally true, perhaps, and yet it may be said, certainly, that an oration is speech on an elevated plane. If you have occasion to make an oration, use all the materials of persuasion plus the best ideas at your command.

(10) TALKS IN A SERIES

One speaker may be called upon to deliver a number of speeches to the same audience, or a programme may be arranged in which several speakers appear, each discussing one phase of some general topic. In either of these cases, it is well to remember that the first talk in a series will bear the burden of attention-getting. If it does not arouse sufficient interest in the topic, an unfair burden is placed upon the remaining speeches. The last speech will be likely to deal largely in visualization and appeals for action, while the intermediate speeches will develop the problem and its solution.

It may be that some problem is a complex one, in which case, each speech may deal with one particular phase. This device of dividing a topic into various phases may be used, also, in a single speech, the result being the discus-

sion of a number of rather closely related problems, and, perhaps, a number of solutions.

(11) DEBATES

Debates partake of the nature of talks in a series, excepting that there is usually a great deal of team-work between the speakers—more so than in any ordinary group of speeches. Each speaker must meet objections that have been raised by his opponents to the arguments advanced by his own colleagues. The lesson on the solution step has already indicated, briefly, the manner in which objections should be met. In debating, great emphasis should be placed on careful research and logical development of material. For an adequate treatment of the problems of debating, one should consult a standard text in Argumentation.

(12) SALES TALKS

The purpose of a sales talk is to get the order; secure the customer's signature on the dotted line. This entire book, in reality, is more or less a text-book of salesmanship. The good salesman should use all of the principles of persuasion. Particularly, emphasis should be placed upon careful analysis of the audience or "prospect."

CONTINUING THE STUDY OF PERSUASIVE
SPEAKING

The elements of persuasion that have been discussed in this book are worthy of greater amplification; that which you have studied is but a foundation for the art of persuasive discourse. The theories of speech composition, delivery, audience-analysis, and the like that are here developed are truly the minimum essentials of persuasive speaking.

Life is a great game of salesmanship. Every man must "sell" himself to those about him. The man who makes a conscientious study of the theories of persuasive speaking will be likely to succeed in achieving his goal.

APPENDICES

APPENDIX A

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APPENDIX B

SCHEDULE OF ASSIGNMENTS FOR ONE SEMESTER¹

(Three-hour course)

First week:	(1) Lessons I, II, IX. One-minute speeches. (2) Lessons VII, VIII. (3) Lessons III, IV, VI. One-minute speeches.
Second week:	(1) Lessons X, XII, XIII. (2) One-minute speeches. (3) Lesson XI.
Third week:	(1) S (2) P Five minutes in length. (3) E Preferably a sales talk.
Fourth week:	E Emphasize organization and specific material. (1) C H (2) Lesson V. (3) Lesson XIV.
Fifth week:	(1) Lesson XV. (2) Lesson XVI. (3) One-minute speeches.
Sixth week:	(1) S (2) P Seven minutes in length. (3) E Seek adoption of a specific project by a
Seventh week:	E specific audience. Emphasize audience analysis. (1) C (2) H (3) Mid-semester quiz.
Eighth week:	(1) Lessons III, XVII. (2) Lesson XVIII. (3) S
Ninth week:	P Six minutes in length. (1) E Seek adoption of a specific project by an (2) E audience that is interested but unde- (3) C cided. H

¹The above schedule of assignments for one semester is adapted from that used at Purdue University. It should be noted that Purdue is a technical school. Local conditions in other institutions may dictate a quite different assignment of material.

- Tenth week:
- (1) S
 - (2) P
 - (3) E Five minutes in length.
- Eleventh week:
- E Seek adoption of a specific project by an apathetic audience.
 - (1) C
 - (2) H
 - (3) One-minute speeches.
- Twelfth week:
- S
 - (1) P Seven minutes in length.
 - (2) E Seek adoption of a specific project by an
 - (3) E audience that is favorable to the prop-
- Thirteenth week:
- C osition.
 - (1) H
 - (2) Open date.
 - (3) S
- Fourteenth week:
- P Six minutes in length.
 - (1) E Seek adoption of a specific project by an
 - (2) E audience that is opposed to the prop-
 - (3) C osition.
 - H
- Fifteenth week:
- (1) Preliminary review.
 - (2) S
 - (3) P
- Sixteenth week:
- E Twelve minutes in length.
 - (1) E Seek adoption of a specific project by
 - (2) C any specific audience.
 - (3) H
- Seventeenth week:
- (1)
 - (2) Final review.

APPENDIX C

THE MOTIVATING PROCESS APPLIED TO VARIOUS TYPES OF AUDIENCE

	(1) FAVORABLE TO PROPOSITION	(2) INTERESTED BUT UNDECIDED	(3) APATHETIC TO SITUATION	(4) OPPOSED TO PROPOSITION
A T T E N T I O N	Intensify interest: 1. Vivid illustration. 2. New aspects of the situation. 3. Challenge.	Direct attention toward basic elements of the problem: 1. Definition. 2. Narrowing question. 3. Historical data. (Seek clarity; avoid dullness.)	Overcome inertia: 1. Startling statements. 2. Hit vital spots. 3. Vivid illustrations.	Secure common ground: 1. Emphasizing points of agreement: a. Attitude. b. Beliefs. c. Experiences.
P R O B L E M	Make problem more impressive: 1. Vivid illustrations. 2. Startling disclosures. 3. Personalize; arousal of personal responsibility.	Demonstrate basic causes of problem: 1. Make certain that audience is aware problem exists. 2. Why does the situation exist?	Demonstrate existence of problem: 1. Powerful evidence: a. Facts. b. Figures. c. Testimony. 2. Hook up with common experiences.	Overcome opposition to change: 1. Seek agreement on general principle; then apply principle to specific problem. 2. Overpower objections: a. Facts. b. Testimony.

(1) FAVORABLE TO PROPOSITION	(2) INTERESTED BUT UNDECIDED	(3) APATHETIC TO SITUATION	(4) OPPOSED TO PROPOSITION
SOLUTION State solution definitely: 1. Don't argue. 2. Be brief. 3. Command, if conditions warrant.	Demonstrate that your plan is best solution: 1. Explain the plan. 2. Offer proof that it removes causes of problem. 3. Expert testimony. 4. Examples of successful operation.	(Audience should now be interested but undecided. Follow technic in first column to the left.)	Demonstrate that your plan is the best solution: (Follow technic for solution step in column No. (2). In addition, relate the solution to the general principle agreed upon above.)
VISUALIZATION Make results of solution more vivid: 1. Imagery. 2. Impelling motives. 3. Projection of the audience into the future. 4. Mild exaggeration.	Same as column No. (1). Beware of exaggeration.	Same as column No. (1). Beware of exaggeration.	Same as column No. (1). Beware of exaggeration.
ACTION Request definite action: 1. Specific means by which individuals may help.	Request definite action: 1. Specific means by which individuals may help.	Request definite action: 1. Specific means by which individuals may help.	Request definite action: 1. Specific means by which individuals may help. 2. Appeal to habit.

APPENDIX D

THE PLAGUE OF THE MACHINE

EZRA SENSIBAR

ATTENTION STEP

"Within three centuries the men of America have erected upon a wilderness the greatest civilization of all time. It is a progress so stupendous that it robes in everlasting glory this people who achieved it. But not by men alone has this advance been attained; in the van of this onstriding progress has rumbled the machine. This fabrication of steel and brass has bound into one nation a people who have penetrated a continent. It has made America the banker of the world, and its industries the heart of world trade. It has filled our land with great cities whose names resound through the earth.

PROBLEM STEP

"But the machine has built one city that is nameless. It has gathered together over three hundred thousand souls into an unknown city of dread. Out of every one hundred thousand people in America over three hundred live in that city of the lost. It is a city of fear and unhappiness, of dread despair and wretchedness. It is a city of living corpses, of bodies which walk and breathe and eat, but cannot think. It is the ghastly city of the insane. Its mounting numbers fling a growing accusation against our machine-made civilization.

METHOD OF DEVELOPMENT	MOTIVES
General statement	Pride
Concrete	Building
Active	Curiosity
Specific	Loyalty

Illustration of conditions constituting the problem	Curiosity Fear Revulsion Sympathy Pride
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PROBLEM STEP—*Continued*

"The machine which has conquered nature is now enslaving us. We have let it degrade us from creators to operators. Recall the carpenter of the past: a craftsman, a lover of his trade, an artist who materialized in paint and wood his dreams of comfort, security, and beauty. He is gone. In his place is a circular saw and a planer, a polisher and a power drill. The carpenter has become a machine operator. Recall the mechanic of the past: an experimenter, a designer, an inventor. He forged into iron and steel his dreams of human power; with every ingenuity of creation and erection he subdued the stubborn nature which surrounded him. From creating machines he has become a cog in one. He has evolved a giant industrial mechanism, overmastering and automatic, and he has fused his life and his soul into the steel and brass of that machine. The worker who speeded the course of the stream of progress has been caught in its rise, and now he is drowning in its surge.

"Look at one of these workers of industry. He is an expert jewel-setter. He is bent over a long bench, just as is the man who faces him. On either side of him, behind him, before him, other jewel-setters crouch, two hundred souls in all. Between each two men stands a round tray of jewels, all alike in size and shape. Precisely in time, celluloid forms come to hand; in exact regularity a jewel must be caught with a pincers, darted into a hole in the celluloid form, and tapped into place. A jewel, a dart, a tap; a jewel, a dart, a tap. All day long the celluloid forms come to hand, and all the hours through the jewel-setter's fingers must fly. A green light over each head, a green shade upon each brow, a sea of green, bobbing and shimmering, and drowning into oblivion two hundred men. Lives wasted away tapping jewels; souls drowned in a sea of green. It is the plague of the machine.

METHOD OF DEVELOPMENT	MOTIVES
Main statement of the problem	Independence
Specific instances of problem	Pleasure
	Building
	Revulsion
	Independence
	Fight
Specific illustration of the problem	Fear
	Independence
	Curiosity
	Sympathy
	Revulsion
	Fear

PROBLEM STEP—*Continued*

"And these are not all. The cotter-pin clincher, the shoe-string tipper, the ship-plate riveter, the rail roller, the cotton-bale weigher, the prune-box nailer, the salmon clipper, the veneer cutter: all these are cogs in the industrial machine. From the lakes of the north to the Gulf, and from sea to sea rolls the blight of the plague; and from its victims is swelled the city of dread.

"The machine has mastered man. It has made his life purposeless, stagnant, futile; it has denied his right of self-expression. It has suppressed in him everything which was free, and glorious, and creative. So, deprived of the silk cloth of reality, he has clothed his stark existence in the spider-web of sham. Seeking refuge from the city of dread, he has built himself a city of useless dreams. Whence the emotional but vapid motion-pictures? Why the absorbing but tawdry magazines? Why the glamorous and intolerant secret societies? These all are escapes from strangling reality. These all are symptoms of the plague of the machine.

"See the worker on a Friday night in his home town. Adjoining its business district stands a building whose gloom is broken only by the eerie circle of red light which falls over its heavily panelled door. Out of the night a man emerges, stealthily, softly. Once in the glow, he peers outward and listens carefully. Then he knocks at the door, slowly, rhythmically: Rat—tat, tat, tat, tat, tat. Six mystic knocks. A shutter flies open. A small rectangle of light appears. A voice booms out of the cavern.

"'Who raps without?'

"'Sire, behold the chosen one!'

"'Enter the realm.'

"Within the building one might behold a strange scene. All of the windows in the place are closely shaded. Here and there upon the wall hang musty

METHOD OF DEVELOPMENT	MOTIVES
Additional specific instances of the problem	Independence Fear
Pointing out the bad results of present conditions	Independence Building Pride Revulsion
Specific illustration of bad results of present conditions	Curiosity

PROBLEM STEP—*Continued*

banners and pictures. At the front stands a low platform supporting a cabinet draped in purple velvet emblazoned in grotesque figures. Behind it sit two men in flowing robes. One of them rises ceremoniously, majestically. A hush falls upon the assembly. The throng rises with one accord.

“‘Hear ye, assembled Knights of the Royal Realm. As monarch of this mighty conclave do I call this assembly to order.’

“It is the Grand Potentate of the Mystic Realm who speaks. By day, he is a sole stitcher in a shoe factory; by night he is Supreme Potentate of his Lodge. From the stifling factory he comes to breathe the dreamy, incense-laden air of the land of make-believe, the land of sham, a descent which has been forced upon him by the mechanical age. To escape the city of the insane, he has built a city of useless dreams.

“The plague of the machine is here in dread truth. We have achieved a towering industrial strength; this we must retain. But, we have stifled the creative souls of men; and these we must regenerate. If we do not, we shall pay for our material success with our ruin. We shall have still larger cities of dread. We shall have still more cities of men who have been driven from monotony to desperation and to insanity. We shall have still more cities of useless dreams where men have taken refuge from the horror of existence. We must raise the individual above the machine, and so, regain our souls.

SOLUTION

“Steps have already been taken in the right direction. We have realized that our annual surplus

METHOD OF DEVELOPMENT	MOTIVES
Summary of the problem	Fear Building Independence

Statement of solutions now being attempted	
--	--

SOLUTION—*Continued*

of production is balanced by a waste of human lives. We are shortening the working day to return those wasted days and years to the worker who gave them. Our universities are projecting their opportunities through adult education, so that a definite urge to mental accomplishment may be operative. The profits earned by machine efficiency are being returned to the people in libraries and schools, museums and parks, in new moral opportunities, and so in new souls.

"But the work has been scarcely begun. The great mass of Americans have not yet awakened to the need. It is for us to apply ourselves to this greatest task, vigorously to demand a shorter working day, universal adult education, and greater facilities for public recreation; it is for us to carry these steps to their logical conclusions, to provide for even broader creative opportunities for all America. Ours is the privilege of redeeming the nameless cities of dread.

VISUALIZATION

"Three hundred years ago, Ponce de Leon landed upon a trackless wilderness in search of the fountain of youth. Three centuries of American history have vindicated that search. The soil of America has poured forth its youth into the veins of the old world settlers, until we stand to-day at the peak of our material power. We see hillsides blazing with the forges of industry, lakes furrowed by the ships of trade, streets filled with the splendor of commerce. But over all this spreads the shadow of the rising city of dread. While we stand idle the land grows desolate with spectral gloom. Three hundred thousand souls that walk, and breathe, and eat, but cannot think. The plague of the machine!

METHOD OF DEVELOPMENT	MOTIVES
Statement of remedies that yet need to be carried out	Building Satisfaction

	Pride Satisfaction Fear
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VISUALIZATION—*Continued*

"But when we are purged of that dread plague, the American fountain of youth will again rejuvenate our men. Do we but will it, and we shall see an empire abounding in life and freedom, a civilization efficient and powerful, but eloquent with mind; a people delivered of dulness and bigotry; a race literate and able. We shall see a nation which has levelled its cities of dread, and converted its cities of useless dreams into citadels of joy. Towering in spirit and progress above all the world will stand the American people, a race of gods, a nation for the ages."

ACTION

(In this speech the action step is included in the solution step above, and the action step proper is merely understood.)

THE EMPIRE OF THE NOSE

CONSTANTINE B. VOLDRICH

ATTENTION STEP

"On a hot, misty afternoon about a hundred years ago, one of our ancestors, Scarface by name, decided that it was about time he got himself a wife and settled down. So, he put on his best skin suit, took his club, rolled a rock against the door of his cave, saddled his favorite dinosaur, and went out in search of a likely looking maiden. Well, they weren't hard to find in those days, so before long he had succeeded in persuading one to come along with him. At first, she was a bit peevish and contrary, but before long they rubbed noses and made up, and started to sniff their way back home. In those days people had to sniff in order to live. It

METHOD OF DEVELOPMENT	MOTIVES
Projection of audience into the future	Pride Building Loyalty

Story Unusual Humorous Concrete Active	Curiosity
--	-----------

ATTENTION STEP—*Continued*

was a case of smelling or being smelled. Old Scarface and his wife had to have very excellent noses in order to keep out of the way of the cave bear and the sabre-tooth tiger.

PROBLEM STEP

"Nowadays, the nose is used only as a facial adornment, or as something to be stuck where it doesn't belong. As for using our noses as they should be used, we just don't. We have become so civilized that we won't even sniff unless there is a profit in it. We exert ourselves so far as to distinguish between cheeses and roses. But beyond that point, the olfactory sense is seldom used. The nose is, perhaps, the least used of the sensory organs.

"It is quite evident that our noses have become well-nigh useless in the last three hundred years. If you study closely the literature of Shakespeare's time, you will see what I mean. Take this extract from Lord Bacon's 'Essay on Gardens,' in which he plays upon the fragrance of flowers. Note the difference between his description, his understanding, his handling of the subject, and that of almost any modern author.

" 'Because the breath of flowers is far sweeter in the air (where it comes and goes like the warbling of music) than in the hand, therefore nothing is more fit for that delight than to know what be the flowers and plants that do best perfume the air. Roses, damask and red, are fast flowers of their smell, so that you may walk by a whole row of them and find nothing of their sweetness—yea, though it be in a morning's dew!'

"That's only a short bit, but did you notice his use of the expression 'fast flowers of their smell'?

METHOD OF DEVELOPMENT	MOTIVES

Illustration of conditions constituting the problem Main statement of the problem Specific illustration of problem	Pride Pleasure
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PROBLEM STEP—*Continued*

Since his day, we have lost this use of the word, although we still keep it in speaking of colors, dyes, and the like.

"Shakespeare's works are full of reference to smells. There is scarcely a scene in which he does not appeal to the olfactory sense. But what do these references mean to a modern audience? Take this passage from 'A Midsummer Night's Dream,' in which Oberon describes to Puck the couch of Titania.

" 'I know a bank whereon the wild thyme blows,
Where ox-lips and the nodding violet grows,
Quite overcanopied with lush woodbine,
With sweet musk roses and with eglantine.
There sleeps Titania some time of the night,
Lulled in these flowers with dances and delight.'

"Every flower mentioned is distinguished for its sweet fragrance. Now when we hear it recited or read it we see a picture of the scene. As the audience of Shakespeare's time heard it from the stage the impression was doubled, because they not only saw a visual image, but they also obtained an olfactory consciousness of the situation; their impression was twice as vivid as ours because they could imagine the smell of these flowers. We miss this glorious part of it because our noses have degenerated. Here is a world of joy and delight which is closed to us simply because we have forgotten how to smell. Close your eyes and you can bring up a mental picture of anything you think of. Think hard enough and you can mentally feel a pain or heat or cold. You can run through the strains of a melody in your mind. But just try to imagine the odor of something mentally, try to get a mental consciousness of a smell. That's a hard thing for us to do.

[illegible]

PROBLEM STEP—*Continued*

“And when you come to think about it, the best way we have of recognizing distinctions in the field of chemistry is by means of the olfactory sense. And still we ignore it and do not cultivate it. There is no balance, reagent, or indicator which will reveal to us the presence or absence of many chemical bodies which our noses will discover. By these chemical bodies, I mean the emanations, the minute particles of odor which are constantly in the air about us. All odors, of flowers, perfumes, stock-yards, glue factories, all of them are composed of these chemical bodies which you can't bottle up and handle like you would any ordinary substance, but which you may detect only through the nose. These chemical bodies are tremendously important; they make and they ruin men.

“Let us take a few examples of the value of the olfactory sense to chemists. For many years certain perfumers of Cologne have been making the so-called Cologne water. When the war closed the German ports, other perfumers made ‘Cologne Water,’ but not one of them made the real thing. One of the German concerns started an American branch factory, but the American product was not the same as the German Cologne. Something was lacking! Then a French concern found a member of a family famous for making Cologne water. They set him to making it in Paris, but the only resemblance between the French product and the original was in the label. Now, why all the difference? It is said that the German makers of Cologne water insisted on using an especially made spirit from beet-sugar. Alcohol may be made from much cheaper materials than from beet-sugar: molasses, cane-sugar, sawdust. Ethyl alcohol is ethyl alcohol. We can distil it, rectify it, purify it until it becomes what is known as Cologne spirit. But there is a difference between the alcohol made from beet-sugar and that made from other materials. Chemi-

METHOD OF DEVELOPMENT	MOTIVES
Pointing out the bad results of present conditions Specific illustration of bad results of present conditions	Self-promotion

PROBLEM STEP—*Continued*

cally, the products are the same; but the nose finds a difference.

"A man interested in agricultural products wanted to make genuine Camembert cheese; but while he had the same ferment, employed the same methods, and used what seemed to be the same kind of milk, neither he nor any one else in this country could make real Camembert cheese. On visiting France, this man found that the makers of the original Camembert cheese were very particular about the milk used. They obtained it from dairymen of a certain district only. The man found that in the fields of these farmers there grew a sprinkling of grasses that he did not find elsewhere, and it is likely that these grasses give the French Camembert its unequalled flavor. Only by the smell of the finished product may the difference be detected.

"Now in the field of drugs. Quite a few physicians (and they are not all old women either) feel worried and nervous about the drugs they use. The question has arisen as to whether or not the same drugs made from different materials produce the same effects. If the curative action of some drugs is due to the presence of certain unrevealed chemical bodies, it would be an interesting and very valuable fact to discover.

"With all this you can readily see that the nose is, after all, quite a delicate and discerning little instrument. We could use the olfactory sense to much better advantage than we are now using it.

SOLUTION STEP

"There are some developments being made in the practical use of the nose, because the importance of the sense of smell is being recognized. For instance, three chemists from the United States Bureau of

METHOD OF DEVELOPMENT	MOTIVES
Second specific illustration of bad results of present conditions	
Third specific illustration of bad results of present conditions	
Summary of problem	Self-promotion

Statement of solutions now being attempted	
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SOLUTION STEP—*Continued*

Mines have been studying the use of stench as warnings in mines so that the miners may smell danger before it reaches them. They found that by using very pungent and unpleasant odors they might make very little of the stench do its work. They discovered that a certain chemical, butyl mercaptan, which smells something like a ripe old sauerkraut was enough to induce the men to rush out of the mine at full speed. Now this is good work; it is splendid life-saving work; but it cannot be really effective unless we can educate people to the use of the nose. What we are after is to make ourselves wise in the nose.

"We have a difficult task before us, because we cannot write out a smell. Letters and words are meant for the eye and not for the nose. If I say that a substance smells to me like cinnamon, it may not smell at all like cinnamon to you. I may be thinking of the cinnamon toast which I eat at breakfast, while you may be thinking of a spice-mill where they are grinding cinnamon. And neither of us may have in mind the true cinnamon odor. We haven't any fixed olfactory standards. We have auditory standards: do, re, mi, fa, sol, la, ti, do. Therefore, we can work with sound. We have visual standards of colors: blue, red, yellow, black, and the like. We have a sort of series of tactual standards: hot, cold, wet, dry, pinch, squeeze, tickle. We can work with that. But when we come to smell, all that we can say is that a substance has either a pleasant or an unpleasant odor.

"Our first business, then, is to do less talking and more smelling. We should develop the organization and study of olfactory analysis. By smelling substances, by comparing them in an olfactometer, by testing them and calculating their molecular compositions, we could compile a set of tables—a standard of comparison of the olfactory effect of sub-

METHOD OF DEVELOPMENT	MOTIVES
Statement of remedies yet to be carried out	Pride Building Fight
Specific recommenda- tions	Building

SOLUTION STEP—*Continued*

stances. Nobody knows as well as you chemists how useful such tables would be.

"An organized laboratory devoted solely to the study of odors would very shortly bring results. In the course of time, we would have a considerable record of olfactory data in regard to substances whose chemical structures are known. Then the physiological chemist could apply the phenomenon of smelling in developing a highly sensitive sense of smell in the human being. In this way we could develop a new science, the science of olfactory analysis and the chemistry of olfactories. This would open to us the empire of the nose. This would make us more intelligent by making us wise in the nose.

VISUALIZATION STEP

"What would be our reward for such an achievement? We could begin to use our noses with some intelligence. We could describe things more accurately. We could receive more vivid impressions of things. We could appreciate to the fullest extent the fragrances which exist in the world. We could gain a more accurate knowledge of the wholesomeness of foods. If we were lost in the woods, or if we had spent a particularly happy Saturday evening, we might even pick up our own trail and follow it home. Doctors could give quicker and more accurate diagnosis of disease.

"And outside of these advantages, if we make an advancement in human intelligence by introducing the use of a neglected sense, we are promoting progress beyond words to describe. In the future, the man who is able to smell better and with more understanding than other people will think better and know more than they do. His increased understand-

METHOD OF DEVELOPMENT	MOTIVES
Benefits of proposed plan	Self-promotion

Projection of audience into the future	Pride Pleasure Fear Building Self-promotion
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VISUALIZATION STEP—*Continued*

ing of others may give him a greater sympathy and thus improve his character.

ACTION STEP

"The obligation to make this a better world rests with you men of science. Without you and your co-operation such a thing as we have been discussing is impossible. With your knowledge and your power and your ability you can make this a wonderful world to live in, both for yourselves and for others. So, while we are together, let us organize a body for the development and study of olfactory science."

METHOD OF DEVELOPMENT	MOTIVES

Special inducement (Appealing to sense of responsibility)	Pride Building Self-promotion
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